

# The Musical World.

PUBLISHED EVERY SATURDAY MORNING.

Terms of Subscription, per Annum, 16s.; Half year, 8s.; Three Months, 4s.; (Stamped Copies 1s. per Quarter extra Payable in advance, to be forwarded by Money Order, to the Publishers, Myers & Co., 22, Tavistock-st., Covent Garden

No. 24.—VOL. XXX.

SATURDAY, JUNE 12, 1852.

Price Fourpence.  
Stamped Fivepence.

## JULLIEN.

ALL the world is asking what has become of *Pietro il Grande*, the anxiously-expected opera of Jullien. We are not prepared with any absolute information on the subject, but we may express our firm conviction that the management of the Royal Italian Opera is not asleep. On the contrary, it is wide awake to its real interests; and we are inclined to attribute the postponement of Jullien's opera to good policy. We are now at the height of the season, and no matter what operas are given, the receipts are good. The postponement of *Pietro il Grande*, under these circumstances, is judicious. When the season begins to wane, this fresh attraction will bring it up again. Jullien is the most popular of the people's favourites. The people will come to hear his opera, and fill the house, while the subscribers are roving by the sea-side, basking in meadows, tumbling in corn-fields, or "bundling" in Welsh cottages. The crowd will rush to him. The theatre will be gorged in the dog-days; and the pocket-books of the Triumvirate once more choked with notes of hand drawn by one Matthew Marshall, accepted by one Abraham Newland, and endorsed by one Bull, while the coffers in the treasury will chink and clatter with gold and silver metal, bearing the effigy of Queen Victoria. Jullien's American trip has been put off for another year, in consequence of his whole attention being absorbed in the composition of his first dramatic work. Jetty Treffz came to London to fulfil her engagement, and accompany the great maestro to the United States of Yankee Land. We are not sorry, for two reasons, that Jullien has deferred his great Transatlantic voyage—the ultimate Thule of his professional career. First, we shall hear an opera from his pen; second, but not last, we have possessed the advantage of hearing Jetty Treffz, the Viennese Stephens, the most charming *lied*-singer in Europe, at all the principal concerts. Jetty has been the "star" of the concert season—a modest, retiring star, whose mild beams shone beneficently, and shed a gentle light on all around it. There is not a more pleasant thing to see, there is not a more pleasant thing to hear, than little Jetty, while the national melody of her country flows from her lips like fresh water from a babbling brook. She is the universal favourite of the English public, and there can be little doubt, when she does accompany Jullien to America, she will creep into the heart of brother Jonathan as surely, and as softly, as she has already crept into that of mellow John Bull. Trust-

ing that next year Jullien may again find cause to postpone his departure, give us another opera, and another season of Jetty Treffz, we take leave of both for the present. We can ill afford to lose them, and appeal to the good feelings of our Transatlantic nephews, not to rob us, year by year, of all our choicest treasures. What must be, must be, nevertheless; and when Jetty Treffz and Jullien have positively sailed from England's shores, and left its white cliffs far behind, we shall begin, incontinent, to offer up petitions for their safe and speedy return.

## MUSIC AT BRUSSELS.

(From our own Correspondent.)

WHILE our musical notabilities are far from Brussels; Madame Pleyel in London subjugating your compatriots by her inimitable playing; Servais in Russia, gathering new laurels in that far-off country, over every part of which he has travelled; De Beriot at Paris, seeking to settle himself anew, &c., &c., (not to forget Godefroid, and Steveniers, who are nowhere, and Jules de Glimes, who is everywhere but where he ought to be); while our theatres are shut (to music) and one would think that music had gone to sleep in the Belgian capital, we have to record a *soirée*, of which those who were fortunate enough to attend (and they were not many), will long preserve the remembrance. We allude to a *soirée* *privée* which Kufferath, one of our best artists, and one of the best pupils of Mendelssohn, offered to M. Paul Mendelssohn, of Berlin, brother of the late Felix Mendelssohn Bartholdy, who is making a short stay here with his family. A programme, worthy at the same time of the memory of the great man, of Kufferath's interesting guest, and, in short, of the organisation of the meeting, was constructed and executed by artists of merit.

It is scarcely necessary to say that the name of Mendelssohn formed the principal feature. The *soirée* began with the trio in D minor of Mendelssohn, executed by Kufferath, Deichman, and M. Paul Mendelssohn, a distinguished amateur of the violoncello, who had the *gracieuseté* to charge himself with that part. Madame Blaes Maarti followed with two romances of the same author, which she sang with penetrating truth and purity. M. Blaes Maarti, the admirable clarionettist, for whose instrument Mendelssohn has written nothing, sang, as we have rarely heard it sung by a singer, the "Sommeil" from *La Muette*. The quartet, op. 80, of Mendelssohn, came next, followed by two more of

his romances, also sung by Madame Blaes; and to conclude, the last and already celebrated quintet, in B flat, of the illustrious and lamented composer. The quartet was played by Lauterbach (first violin), Deischman (second violin, Kufferath (alto), and Muller (cello). In the quintet M. Lauterbach ceded the place of first violin to Deischman, and he himself took the alto.

Among the preceding names there are many you have already frequently cited in your estimable journal—those of M. and Madame Blaes, and of Deischman, who have visited London; that of Kufferath in many letters from Brussels, published formerly, treating especially of his compositions, which Madame Pleyel and Leopold de Meyer have executed in London, the last under the name of Mendelssohn, as you may remember. Nothing remains, therefore, but to introduce you to M. Lauterbach and M. Muller. The first is the *prix d'honneur* of the Class of Perfectioning of M. de Beriot, at our Conservatoire, who is called one day, we fear not to proclaim it, to figure among the greatest violinists of the epoch. The second is the *premier prix* in the class of M. Servais, who fulfils the functions of professor at the Conservatoire in the absence and in the place of his master. With such elements the performance of the *morceaux d'ensemble* could hardly be otherwise than admirable; and you will agree with me that a *soirée* constituted like this, of which I have given you an account, *à vol d'oiseau*, was worthy of being recorded, had not even the principal interest been due to the presence of the much-regretted Mendelssohn.

#### SIMS REEVES.

THE benefit of this accomplished and popular artist is announced for Monday next, at Drury Lane Theatre. The entertainments hold out the promise of a great treat to the musical public. The *Sonnambula*, with Clara Novello as Amina, and Sims Reeves as Elvino,—the *Beggar's Opera*, with Mrs. Sims Reeves as Polly, and Sims himself as the gallant and burglarious captain, together with other miscellaneous attractions, make up such a bill as is rarely offered to the London play-goers. We trust and believe that Sims Reeves will have a "bumper."

#### NEW PHILHARMONIC SOCIETY.

THE sixth and concluding concert of the present series took place on Wednesday night. The programme was as follows:—

PART I.			
Choral Symphony (No. 9)	...	...	Beethoven.
PART II.			
Selection from Cantata	...	...	Dr. Wylde.
Fragments from "Faust"	...	...	Hector Berlioz.
Solo pianoforte, Madame Pleyel	...	...	Liszt.
Chorus, "Blessed be the home"	...	...	Benedict.
Overture (Jubilee)	...	...	Weber.

Conductor—M. Hector Berlioz.

The repetition of Beethoven's ninth Symphony, with

chorus, was justified by its success at a previous concert. The performance was even better than before—the best, in short, we have ever heard of this stupendous work. The chorus was perfect throughout, both in decision and intonation; and even the almost impossible solo voice parts, with rare exceptions, were sung with undeviating correctness by Madame Clara Novello, Miss Williams, Herr Reichart, and Herr Staudigl. The orchestra merits unqualified praise. The execution of the three instrumental movements was faultless. The symphony created the same enthusiasm as at the last performance. Not the least merit of M. Berlioz is that of having been instrumental in making such a work—the grandest inspiration of the chief master of the orchestra—in telligible and acceptable to the general public. Upwards of 2,000 persons listened to the choral symphony on Wednesday night, at Exeter Hall, with the strictest and most unremitting attention, and at the end of each movement gave vent to their delight in loud and prolonged cheering; after which M. Berlioz was called for, and vociferously applauded. If the New Philharmonic Society had effected nothing else than the popularization of the profoundest, most elaborate, and least familiar of the nine symphonies of Beethoven, it would have done enough to entitle it to the unanimous respect of amateurs and musicians. Although written expressly for the Old Philharmonic Society, and executed on several occasions at their concerts, it is an undeniable fact that the choral symphony, up to this moment, has not been entirely appreciated. With the new society and their admirable conductor, M. Berlioz, rests the honour of having removed this stigma from the English public, for whose special advantage Beethoven composed his colossal and incomparable work.

The next feature of interest in the concert was the selection from the lyrical drama of *Faust*. The last great work of Berlioz, *La Damnation de Faust* (composed during a tour in Germany) has been placed by philosophical critics at the head of all the productions of its author. It was a pity that circumstances only allowed of the introduction of fragments, since what was heard raised a keen desire to know the rest.

The pieces selected on Wednesday were a pastoral and air of *Faust* alone in the meadows; a rondo and chorus of shepherds; a recitative of *Faust*; the *Marche Hongroise*, another recitative of *Faust*; and a chorus and dance of sylphs and gnomes. Some of these were represented four years ago, when M. Berlioz was musical director at Drury Lane Theatre, under the management of M. Jullien. The impression they then produced was of no common nature; but on Wednesday they created a *furor* in the fullest sense of the term. Even in the fragments given, there were so many beauties of the highest order that the sternest sceptic could hardly be cold enough to deny the claims of M. Berlioz as a composer of imagination—a musical painter, in short. We should be sorry to be so constituted as to listen unmoved to the pastoral introduction in the air of *Faust* in the meadows—to the prelude in the air of Mephistopheles—to the chorus of sylphs and gnomes—to the orchestral waltz, which follows it—and last, not least, to the overwhelming *Marche Hongroise*. The charm of these, it is true, depends in a great measure upon the marvellous instrumentation in which M. Berlioz has clothed them; but not altogether, since exquisite fancy, flowing, natural, and expressive melody, and strong dramatic colouring, abound in every movement. If, as some pretend, the effects produced by M. Berlioz are not "musical," we are sorry for it. We feel bound to assert, without hesitation, that he is a true poet, and that it is impossible to hear his



compositions without being deeply interested, and impressed by the memory of them for a long time afterwards. If what M. Berlioz writes be not music, so much the worse for music, since it proves that the ear may be delighted, the intelligence enchained, and the feelings moved, by something which, though conveyed through the medium of sound, is independent of the art which claims melody and harmony as its elements. Let us at once, however, disclaim any such opinion, and own, on the contrary, that, so far as we are capable of judging, M. Berlioz is one of the most original and gifted of musicians. The performance on Wednesday night of the selections from *Faust*, by band, chorus, and solo vocalists (Herr Reichart and Herr Staudigl), was almost unprecedented for excellence. The audience were enraptured; the *Marche Hongroise*, unsurpassed as an example of brilliant and exuberant instrumentation, and the dance of sylphs and gnomes, equally remarkable for the delicacy and piquant freshness of the orchestral treatment, were encored with uproars of applause; and at the termination M. Berlioz was summoned to receive such an ovation as is rarely accorded even to the most favoured artists by the most enthusiastic audiences.

The pieces from Dr. Wylde's *cantata* (entitled "Prayer and Praise") were admirably executed. They consisted of a chorus, "Thou art worthy;" a quartet (Madame Novello, Miss Williams, Herren Reichart and Staudigl), "Blessed is he;" a *soprano* air, "Teach me, O Lord;" and a chorus and fugue, "Praise the Lord." As a young and rising composer, Dr. Wylde is entitled to much praise for these pieces, which display both knowledge and taste. The best were the quartet, and the *soprano* air, which was extremely well sung by Madame Novello, and encored by the audience, in spite of some opposition quite out of place.

Madame Pleyel came on to play her solo a little before eleven o'clock, after three long and heavy works for chorus and orchestra. No other than Madame Pleyel could have succeeded in rousing the attention, and exciting the interest of the audience under such circumstances. The appearance of the great pianist, however, at once raised unanimous sympathy, and she was greeted with the loudest plaudits. Her performance of the *Prophète* of Liszt was, as usual, a marvel of dexterity and grace. The lateness of the hour, and the restrictions of Exeter Hall, which constrain all musical performances to finish before eleven o'clock, were forgotten or disregarded under the influence of this lady's genius; and in obedience to a demand, too general and too earnest to be overlooked, Madame Pleyel again took her seat at the pianoforte, and played the sparkling and characteristic *tarentella* from Rossini's *Soirées Musicales* with irresistible entrain. On retiring, she was applauded "to the echo," by the orchestra, as well as by the audience. The charming unaccompanied chorus from Benedict's *Gipsy's Warning*, and the *Jubilee* overture of Weber, which appropriately winds up with "God save the Queen" (both conducted by Dr. Wylde), brought the last and the most satisfactory concert of the first season of the New Philharmonic Society to a close. A denser crowd was never assembled within the walls of Exeter Hall, even at the most attractive performances of the Sacred Harmonic Society.

On looking back to the prospectus issued by the new society, we find that all its promises have not been fulfilled. The *Walpurgis Night* of Mendelssohn, and, which is of more importance, the completed pieces from the same composer's posthumous opera of *Lorely*, though both announced,

were not given. Of these, and other less material points of omission, the subscribers and the public had a right to complain. But, in other respects, the directors (headed by the enterprising Mr. T. F. Beale) have more than fulfilled their pledges. With the assistance of Mr. Jarrett, whose services cannot be too highly rated, they collected together the finest orchestra ever heard in this country. Several orchestral works of the greatest importance were performed in a style altogether unprecedented—among which the most distinguished for superiority over all previous attempts were the symphony of Mendelssohn in A major and the choral symphony of Beethoven. The general management has been liberal; the best available singers have been engaged, and the instrumental performers have included Madame Pleyel, Mlle. Clauss, M. Alexandre Billet, M. Silas, Signori Sivori, Piatti, and Bottesini. In the department of novelties, Mr. Loder's *Island of Calypso*, although it might have been better performed, is unlikely to be forgotten. The concertos of M. Silas and Dr. Wylde were not strictly "new," since they had been introduced to the public previously. The MS. *cantata* of Mr. Macfarren, entitled *Leonora*, was withdrawn for reasons which, though requiring explanation (since it was advertised in the prospectus), have never been explained. On this head there has been, very naturally, a strong expression of disappointment. On the other hand, while the selections from Spontini's *Vestale* created little sensation, those from Gluck were eminently successful. The *Romeo and Juliet*, and *Faust*—or rather the fragments from those works—of Hector Berlioz, however, have been the most triumphant of the "innovations;" and the extraordinary ability which signalized their performance has, as much as anything else, served to raise the New Philharmonic Society, at one step, to a level with the foremost institutions of Europe. The engagement of M. Berlioz, as conductor, was judicious, since even a more efficient orchestra (if a more efficient could be found) than that of the new society, without a competent director, would be little better than a ship without a pilot. How well M. Berlioz has fulfilled the duties of his office, and how firmly he has established himself in England, as he had already done on the Continent, as one of the most zealous and admirable of *chefs d'orchestre*, we have already taken pains to show. In conclusion, we may fairly say that, with the single exception of the Royal Italian Opera, no musical institution in this country has ever been inaugurated more auspiciously than the New Philharmonic Society—of which, until next year, we take leave, with sincere good wishes for its prosperity.

#### MUSICAL UNION.

THE first appearance of M. Vieuxtemps, one of the greatest performers on the violin, conferred a special interest on the extra *matinée* given on Tuesday by Mr. Ella, at which nearly all the subscribers assisted, besides a vast number of strangers. M. Vieuxtemps having surpassed his immediate predecessor, De Beriot, by a long distance, must now be regarded as the veritable chief of the Belgian school, which many consider the first of all. The progress made by the violin, since the time of Paganini is, in a very great measure, due to him. Like his German cotemporary, Ernst, M. Vieuxtemps is not only an accomplished executant, but an admirable composer for his instrument. Although still young, his works are received as models, and already belong to the classic repertory. His characteristics as a performer, which are as familiar to English amateurs and professors as

to those of the Continent, have, on more than one occasion, been described. For volume and fine quality of tone, grandeur of bowing, invariable exactness of intonation, and thorough command of every requisite of perfect mechanism, M. Vieuxtemps has no superior. In that which more particularly appertains to the intellectual part of his art, he is scarcely less distinguished. His reading of the great composers is masterly. Not so much remarkable for mere grace, as for elegance and breadth of phrasing, there is, in his style, a prevalent simplicity which, accompanied and elevated by the soundest judgment, carries with it a legitimate and irresistible charm. M. Vieuxtemps is never either commonplace, or exaggerated in his expression, and, though he may not so frequently transport his audience to enthusiasm as one or two of his cotemporaries, few, if indeed any, leave the ear and the judgment so thoroughly satisfied as he at the end of a performance. M. Vieuxtemps played twice on Tuesday—a solo of his own composition, in which his wonderful powers of execution were exhibited with remarkable effect, and Beethoven's violin sonata in F, with pianoforte (Op. 23). The sonata was, perhaps, the most perfect musical treat which Mr. Ella has provided for his subscribers during the present season. Supported at the pianoforte by Madame Pleyel, who, in strictly classical music, as in the brilliant fantasias of the modern school, is equally unrivalled, M. Vieuxtemps was entirely at his ease, and the result was a performance as faultless as it was exciting. Had Beethoven taken the pains to indicate by signs in his sonata every shade of expression, every effect of *ritardando* and *accelerando*, every little grace of manner, in short, the whole catalogue of minute points that constitute what is termed "style" in the performance of a musical work, he could scarcely have differed in any essential point from the reading adopted by Madame Pleyel. Disdaining, as she invariably does, the frigid indifference of performers, who think the precise delivery of the written notes all that is absolutely required, the accomplished pianist, while adhering to the text, gave full play to her imagination, and imparted to each movement a distinct character. The *allegro* was flowing and simple; the slow movement the perfection of sentiment; the *finale* playful, brilliant, and charmingly varied. The understanding between the two great performers was perfect; the expression of one was echoed by that of the other, and from beginning to end there was an intimate alliance of feeling, which gave to the exquisite music of Beethoven its fullest and most varied meaning. No two artists, indeed, could be better assorted to each other than Madame Pleyel and M. Vieuxtemps. The sonata was the great feature and the great success of the concert.

A solo, by Baermann, introduced M. Wuille, a Belgian performer on the clarionet, with a rich tone and good execution. A clever song by Mr. Frank Mori (MS.), "The last Farewell," sung with feeling by Mrs. Sunderland, contained an *obligato* accompaniment for the bass clarionet, which again brought M. Wuille's talents into request; and, lastly, his versatility was demonstrated in a *fantasia* of his own composition, upon the saxophone, one of the most remarkable instruments of M. Sax's invention, with which the audience were particularly pleased. A duet concertante, for two violins, performed by the brothers Mollenhauer, was interesting and effective, the *ensemble* being so decided that the two instruments sounded like one. Herr Reichart highly distinguished himself by a spirited delivery of a clever song

by Dessauer, entitled "Die Russische Liebesfahrt," in which the accompaniment, one of no ordinary difficulty, was kindly undertaken by Madame Pleyel. Mr. Frank Mori was the conductor. Mr. Ella has seldom given a miscellaneous performance that has afforded such general satisfaction. The room was thronged.

#### CONCERT OF ROSA KASTNER AND HERR LAUB.

A very interesting concert took place on Saturday, at Willis's Rooms, which introduced for the first time to an English public Mademoiselle Rosa Kastner, a young German pianist of distinguished talent. Owing to the extraordinary number of musical celebrities who have poured in from the Continent this season, Mademoiselle Kastner has not previously found an opportunity of playing; but there can be very little doubt of the high position she is destined to enjoy. She has a light and supple finger, great strength, an excellent method, and an execution not less remarkable for grace of style than for finish and correctness. Madlle. Kastner played Mendelssohn's first trio in D minor; two brilliant pieces by Kullak and Gottschalk, of the modern school, entitled "Perles d'Ecume" and "Le Bananier;" the *Rondo Capriccioso* in E minor of Mendelssohn; and a duet for pianoforte and violin, by Kullak and Vieuxtemps, on airs from Meyerbeer's almost unknown opera, *Le Camp de Silesie*. In the trio and rondo of Mendelssohn Madlle. Kastner displayed high qualities of expression, in addition to a mechanism wanting little to become perfect. She took the *scherzo* in the former, and the *allegro* in the latter, at an extremely rapid pace; but this did not interfere in the slightest degree with the neatness and certainty of her fingering. The pieces of Kullak and Gottschalk are very good in their way, and calculated to show off to advantage the resources of one possessing so entire a mastery of the *bravura* style as Mademoiselle Kastner, who was loudly applauded in all her performances, and achieved a decided and legitimate success. In the trio of Mendelssohn the young pianist was assisted by Herr Laub and Mr. Hausmann, one of our best resident violoncello players. Herr Laub we have already more than once mentioned as a violinist who only lacks delicacy and refinement to figure in the first rank. This was especially noticeable in Vieuxtemps' "Reverie," which, in other respects, he played with great power. In Paganini's "Le Stregghe" (the "Witches' Dance") Herr Laub was more thoroughly at home, and his execution was remarkable for energy, force, and breadth of tone. He was warmly applauded, and recalled at the conclusion. From the vocal programme, intrusted to Madame E. Garcia, Madame Schütz Oldosi, Miss Messent, Herr Staudigl, and Mademoiselle Jetty Treffz, we must be content to name Schubert's "Horch, horch!" by Herr Reichart; the "Wanderer" of the same composer, by Herr Staudigl; and a graceful English ballad of Mr. Salaman, "Oh! if thou wert mine own love," sung with exquisite taste by Madlle. Jetty Treffz, as the best and most successful *morceaux*. Herr Kuhe accompanied with his usual ability. The room was full.

#### THE ORGAN IN CHRIST CHURCH, SPITALFIELDS.

A selection of organ and sacred vocal music was given on Wednesday week at this church, under the direction of Mr. Noble, the organist. In the first part Mr. Noble performed on the organ the introduction to the *Mount of Olives*, by Beethoven, &c.; prelude and fugue, in G major, by J. S. Bach; "Deeper and deeper still," and "Wait her Angels," was sung by Mr. T. Thorpe Feed, and

Mr. Noble played a Larghetto con moto, by Spohr. Miss Helen Taylor then sang "With verdure clad;" after which Mr. Noble performed an organ concerto, by Handel, very finely, and Miss Laura Baxter was deservedly encored in "O rest in the Lord," from *Elijah*. An andante con moto, and allegro vivace, by Mendelssohn, played by Mr. Noble in first-rate style, finished the first part. The second part commenced with the grand toccata, in D minor, by J. S. Bach, and a very clever fugue of Mr. Noble's composition, excellently played by the composer. Mr. T. Thorpe Peed sang "If with all your hearts" (*Elijah*). Mr. Noble then played an adagio, by Kalliwoda. "Let the bright Seraphim" was well sung by Miss Helen Taylor, and the andante cantabile, by W. S. Bennett, was excellently played by Mr. Noble. Handel's air, "What tho' I trace," Miss Laura Baxter sang excellently; and in Spohr's duet, "Forsake me not," Miss Helen Taylor and Mr. T. Thorpe Peed were pretty successful. Handel's Coronation Anthem, played in a very superior manner by Mr. Noble, finished this excellent selection, which reflects great credit on the *entrepreneur*. We subjoin the particulars of the organ as renovated by Gray and Davison, which may now be ranked amongst the best in London. The merit of restoring it belongs entirely to the spirit and musical taste of the Rev. Mr. Stone, the rector, to whom all lovers of the sublime in music should tender their thanks. We may here note that Mr. S. J. Noble proved himself on this occasion a first-rate organist, and no one could have showed off the instrument to greater advantage.

#### GREAT ORGAN.

Compass G G to F in Alt. (59 Notes.)

	Pipes
1. Stopped Diapason 8 ft.	59
2. Open Diapason ... 8 "	59
3. Open Diapason (new) 8 "	59
4. Clarabella ... 8 "	30
5. Principal, No 1 ... 4 "	59
6. Principal No. 2 ... 4 "	59
7. Twelfth ... 3 "	59
8. Fifteenth, No. 1 ... 2 "	59
9. Fifteenth, No. 2 ... 2 "	59
10. Tierce ... 1 1/2 "	59
11. Sesquialtra ... 5 rks.	295
12. Furniture ... 3 "	177
13. Mixture (new) ... 2 "	118
14. Trumpet ... 8 ft.	59
15. Posanne (new) ... 8 "	59
16. Clarion ... 4 "	59

#### CHOIR ORGAN.

Compass G G to F in Alt. (59 Notes.)

	Pipes
1. Stopped Diapason 8 ft.	59
2. Open Diapason to C C ... 8 "	54
3. Dulciana ... 8 "	59
4. Principal ... 4 "	59
5. Flute ... 4 "	59
6. Flageolet (new) ... 2 "	59
7. Fifteenth ... 2 "	59
8. French Horn to Tenor C ... 8 "	42
9. Cremona } ... 8 "	59
10. Bassoon }	
11. Solo Trumpet to Tenor C ... 8 "	42

#### SWELL ORGAN.

Compass C C to F in Alt. (54 Notes.)

	Pipes
1. Bourdon } 16 ft.	54
2. Double Diapason }	
3. Stopped Diapason Bass }	
4. Stopped Diapason, Treble }	new 8 " 54

	Pipes
5. Open Diapason to Tenor C ... 8 "	42
6. Open Diap. (new) 8 "	54
7. Principal (new) ... 4 "	54
8. Fifteenth ... 2 "	54
9. Sesquialtra ... 3 rks.	162
10. Mixture (new) ... 2 "	108
11. Oboe ... 8 ft.	54
12. Cornopean (new) 8 "	54
13. Contra Fagotto (chiefly new) ... 16 "	54
14. Clarion ... 4 "	54

#### PEDAL ORGAN.

Pedal Board extends two Octaves and a Sixth.

	Pipes
1. Grand Open Diapason ... 24 ft.	34
2. Grand Bourdon (new) ... 16 "	29
3. Grand Principal (new) ... 8 "	29
4. Grand Trombone, prepared for, ... 16 "	92

1. Swell to Great Manual	
2. Swell to Choir Manual (new)	
3. Choir to Great Manual (new)	
4. Choir Sub-Octave to Great Manual (new)	
5. Swell Manual to Pedals (new)	
6. Great Manual to Pedals	
7. Choir Manual to Pedals	
8. Sub-Octave Great Manual to Pedals	
9. Octave Pedal Coupler	
10. Great to Swell Manual or Sforzando Coupler (new)	

SUMMARY OF STOPS, &c.		
Great Organ ... 16	1328	
Choir Organ ... 11	551	
Swell Organ ... 14	798	
Pedal Organ ... 4	92	
Couplers ... 10		
	55	2769

The Organ has two pairs of Bellows, one for the Manuals, the other for the Pedal Organ; seven Composition Pedals for changing the Stops, and a Pedal to act on the Sforzando Coupler.

#### QUARTET ASSOCIATION.

THE third meeting was highly interesting, and the programme was excellent. The quartets were Cherubini's in C major (another of the set of which the first, in E flat, was given at the first concert), and Mozart's in B flat. Both were played to perfection by MM. Sainton, Cooper, Hill, and Piatti. M. Sainton led the first and Mr. Cooper the second quartet. The other grand instrumental piece was Beethoven's magnificent trio in B flat, magnificently executed by Mad. Pleyel, M. Sainton, and Sig. Piatti. From first to last this performance was studded with beauties; the Queen of Pianists was never more a queen, never more stately, and incomparable. Sainton and Piatti did wonders. The trio was applauded with enthusiasm after every movement. The concert ended with a superb performance of one of the best fantasias by Emile Prudent, superbly played by Mad. Pleyel, which electrified the audience.

Every time MM. Sainton, Cooper, Hill, and Piatti meet together, their performance is more highly finished. We have little doubt that perforce by continually playing together, the Quartet Association will become a model of style and delicacy. At the next concert, M. Emile Prudent is advertised to play. The critical analyses of Mr. Macfarren continue to be in the highest degree instructive and interesting.

#### MUSIC IN OUR PARISH CHURCHES.

LAST Sunday week we visited the Church of St. John the Evangelist, Great Stanmore, but as this is one of the villages to which there is no direct railway conveyance, we were compelled to go by the road, consequently were too late to hear the musical portion of the service, but when we state that the concluding voluntary was not a chorus of Handel's, or a fugue of Sebastian Bach's, but two verses of the Psalm tune Abingdon, ground on a barrel organ by the village schoolmaster, we cannot imagine that it is what it ought to be in the nineteenth century, nor is it at all in character with the style of the building, which throughout is decorated Gothic, and cost in the year 1850 upwards of £7000. This is the third church that has existed in the parish within little more than two hundred years. The first of these, of which the site, now desecrated, can still be pointed out by a single tombstone, was pulled down A.D. 1631, to make way for a brick building consecrated by Archbishop Laud.

The present church was commenced during the spring of 1849; and the ceremony of laying the first stone by the Earl of Aberdeen, on the 14th of March in that year, is memorable as the last occasion on which Her Majesty the late Queen Dowager appeared in public.

Among the principal donations are—the site and adjoining field, windows filled with stained glass, the clock, the font, from Her Majesty the late Queen Dowager; the altar cloth, the chalice, the alm's dish and two collecting plates, the altar chairs, the pavement of the chancel, the altar carpet, &c. But amid all this cost and splendour, the old barrel organ was considered good enough to be brought from the old church, where it had remained silent for some years, and accompanies a few charity children, apparently to the satisfaction of the nobility



and gentry of the surrounding neighbourhood, and this within a mile or two of the delightful spot where the giant Handel composed his Oratorios. Not that the people themselves are not musical, for on the following day we attended a public dinner at the Abercorn Arms, when the chair was taken by the Doctor, supported by the Curate. After the usual toasts were given, the chairman called on the parish clerk for a song, and one was given in a style and manner that proved himself and the villagers deserved a better accompaniment on the Sunday than a barrel organ.

#### MUSIC AND PREACHING AT EXETER HALL.

ON Sunday last the congregation assembling at Salem Chapel met for divine worship in the large hall, Exeter Hall, (the above chapel undergoing repair), where a most eloquent discourse was delivered by the Rev. J. Bloomfield, the stated minister. The subject matter of his text was the Godhead and fulness of Christ. The service commenced at about a quarter before eleven, and terminated a little before one o'clock. The congregation filled about one-third of the spacious building in the morning, but we have no doubt in the evening a much larger number assembled, as many strangers, seeing the hall open, would be induced to go in. This was the case at the time of the Exhibition.

Exeter Hall has long been celebrated for the performance of the Oratorios on the week evenings, and we would recommend the churchwardens of some of our City and West-end churches to go to Exeter Hall and hear the manner in which this congregation unite in the musical portion of the service. On the platform and surrounding the minister we observed some forty or fifty persons, most of them with music books, taking their respective parts—treble, alto, tenor, and bass—and we were pleased to observe that many, very many in the body of the hall, followed their example, proving to be true what we have before stated, that the people could and would sing as well at church or chapel as they do in a Choral Society, if they were to make use of the same means, and this would do away with what is now considered a necessary evil, where there is no organ, the engaging a male voice to lead the congregation. The individual so employed often strikes the note half a beat before the proper time, and drags the body after him. Every church or chapel should have their choir master, but his duty should be to learn the congregation to sing their respective parts.

We fear it is too much owing to the apathy of the clergy, and want of exertion on the part of the organists, and those who should interest themselves in the management of musical matters, that we have not good congregational singing in all our churches and chapels, both in the metropolis and in the country.

Let the organists and teachers of music take half the pains to teach Sacred Music as they do secular, and the present state of things would soon be altered. It is a fact that cannot be denied, that, with few exceptions, in cathedral towns they have the worst supported Choral Societies, and in the best educated congregations the worst congregational singing. We observe in this week's *Illustrated London News* the following paragraph:—"The question as to the mode of appointing professors to direct the musical portion of divine service is one deserving of serious consideration, and we shall take up the matter on an early occasion."

MDLLE. CLAUSS.—This admirable and charming pianist has announced her *Matinee Musicale* for Saturday, the 19th instant.

#### MUSIC IN LIVERPOOL.

(From our own Correspondent.)

MONDAY was a proud day, not only for our Philharmonic Society. On the evening of that day a large, fashionable, and critical audience assembled to listen to the first production of a new oratorio, by a native composer, young both in years and fame, and who, a short time past, was scarcely known beyond the precincts of his own friendly circle. Now his name promises to become a "household word," and to add another to that link of native celebrities which has made Englishmen famous in both the arts of war and peace. We do not wish to exalt Mr. Horsley to an undue elevation, but we cannot help feeling a pardonable pride in announcing the fact that a countryman has achieved a triumph in one of the most difficult walks of his art, and added to the list of immortal works a composition which, if it does not take the highest rank, displays in Mr. Horsley a genius of no common order, and a capacity for achieving greater things, as his talent becomes matured by experience, enlarged by judicious and impartial criticism, and elevated by a continued acquaintance with the masterpieces of the art, of which he is so promising a professor. His first effort, *David*, submitted by our Philharmonic Society to the trying ordeal of a public performance, before a provincial audience, displayed the possession of undoubted and original talent; and though it was naturally disfigured by crudities and plagiarisms, experienced minds discovered in it germs of true feeling and creative impulse, allied to great skill and much knowledge of the resources of musical art. In London it met with what the French call a *succes d'estime*, and was accepted gratefully, as a precursor of better things to come. Mr. Horsley, we are glad to see, has not allowed himself to be led astray by the praises which greeted his first imperfect work, but has, in the interim, diligently striven to make what was good, better, and to correct the errors which he previously fell into. *Joseph* is undoubtedly a vast, we may say a very great, step in advance; and when we consider how dull and wearisome a lengthy performance of a continuous sacred composition is ordinarily felt to be, by a mixed audience, it is a fair sign of the composer's success, that *Joseph* was most attentively listened to from beginning to end. The applause was hearty, spontaneous, and frequent, and, at the termination, absolutely enthusiastic. Many of the chief *morceaux* were encored, even when the honour was a labour to the performers. We now proceed to a brief analysis of *Joseph* as a musical composition.

The overture opens with a majestic movement in E major, massive in instrumentation and broad in design, in which a grand effect is produced by the trombones playing the seventh of the chord pianissimo. This movement is followed by an allegro, in E minor, three-four time, full of impassioned earnestness, in which Mr. Horsley revels in the resources of his art, and shows himself well versed in fugal writing. This clever and effective overture concludes with a return to the opening movement, when the trombones and ophecleide repeat the seventh, before mentioned, *forte*, followed by the entire mass of instruments, producing one of the most imposing conclusions we ever heard, and clearly proving the composer to have thought for himself, and that in the happiest manner.

We need scarcely say, the subjects in the overture are to be found interspersed through the oratorio, and it might be described as illustrative of the saying, "Coming events cast their shadows before;" in fact, this is as it should be.

*Joseph's* dream is one of those efforts that stamp a man as highly imaginative; though the subject itself gives no great scope for effect, there is that happy contrast between this and the following chorus which at once shows the artist. Jacob's recitative, "It is my son's coat," and aria, "O that my head were waters," are highly descriptive, and narrowly escaped an encore; but the audience were as yet not thoroughly warmed. However, the next chorus was so exquisite as to make the rule of not encoring at an oratorio a dead letter.

In the soprano song, "The Lord hear thee in the day of trouble," the composer again evinces his love for the imaginative, the running accompaniment, principally in the tenors, which, by-the-bye, was very capably played, being most telling. It was vehemently applauded.

The quartet, "The Lord knoweth the way of the righteous," is as beautiful a continuation of flowing melody, combined with rich, yet simple harmony, as it is well possible to conceive. It was most unanimously redemanded. One of the greatest effects produced in the first part was by Miss Williams, in the aria, "I had fainted." There was a holy fervour, both in the composition and the rendering, that could not but come home to every heart. The audience were held entranced till its conclusion, and even then were too much engrossed by their feelings to express their admiration. However, before the commencement of the ensuing chorus, there was a most emphatic demand for an encore.

Perhaps the most dramatic effect in this part is the recitative, by Joseph, "Ye are spies," and the chorus of his brethren, "Nay, Lord." This and the concluding choruses are worked up most artistically, carrying the audience away in such a manner as to convince the most sceptical of the presence of genius of no ordinary character. In the last chorus, the event, of which part of the overture was the shadow, is portrayed with a vividness that makes the picture stand out in the most striking colours.

One of the most charming compositions in the oratorio is the symphony at the commencement of the second part, and we do hope that we shall have the pleasure of hearing this at many of the concerts, for we are certain that it will improve on acquaintance, and become a standard instrumental piece with the society. The extreme use of the sharp fifth which Mr. Horsley introduces here, unless played with the most perfect intonation, is apt to engender the idea that there is something wrong; but this is only likely to be the case when played by the wind instruments, whose pitch is so dependent on the atmosphere and temperature. This was proved on the repetition of the subject we allude to, in the third bar of which the sharp fifth is used this time in the strings, whose power of intonation is perfect, though, in this instance, it was used in the grave part of the instruments, whereas, with the wind, it was in the acute, thereby rendering it more difficult to intonate.

The duet following, or, as it would seem to us, a bass song, with a second bass obligato, was, not to say fine, but great, and was encored with acclamations loud and deep. Of a verity, Formes is a great artist, but that is so self-evident a fact there was no need to mention it.

Now came what to us was the culminating point of the choral part of the oratorio, "Lord God of Heaven," a chorus abounding in beauties purely illustrative, in which the most astounding effects are produced by the most simple means (as in the case of all great composers). This, to us, was the most inspired of the whole work. The audience seemed to think with us, and we believe, that had it been an opera, instead of an oratorio, they would, with one accord, have risen to demonstrate the overwrought feeling which possessed them. It was, as a matter of course, called for again.

The next piece that calls for especial mention is the solo of Joseph, "Come near unto me," which is highly characteristic of the forgiving spirit contained in the words. The following chorus is indicative of the joyfulness with which it is received; this again is followed by a nervously-effective recitative by Joseph, leading, with two others, into the double quartet, "Not unto us." We were not particularly struck with the duet, "Our soul tarried;" but the succeeding chorus, "Blessed is He," is full of beautiful thoughts, well conceived, and as well carried out. The concluding scene of this really fine work teems with high imaginings, and tends more than ever to confirm our opinion, that Mr. Horsley is beginning to think for himself. It commences with a recitative and aria by Jacob, followed by a chorus in E major, "O give thanks," which, with the solo, "My mouth shall speak praise," the duet, "Our mouth," and the trio and chorus, "O praise the Lord with me," form one continuous flow of thought, leading into the last chorus, "Blessed be the Lord of Israel, in which the composer has brought to bear all the resources at his command, proving himself worthy of being placed in the foremost rank as a composer: the Amen being as fine a specimen of fugal writing as it has fallen to our lot to hear, being clear from beginning to end, and having a unity of design perfectly intelligible to the meanest capacity.

It is perfectly impossible to give anything but a hasty opinion

on a large work of this kind, with one hearing, but we are amongst those who are not afraid to pronounce a work good, ay, even great, without temporising in order to find what others think of it. If Mr. Horsley goes on improving as he has done, it is no difficult thing to prophecy his reaching the very highest pinnacle of fame.

We have little space to speak of the performance, which was unusually good, the effects of the diligent and continuous rehearsals being agreeably apparent. In the choir, the *alti* were far too weak and shrill; but, bating a slight but pardonable unsteadiness here and there, the choir acquitted themselves most satisfactorily. The band, too, are deserving of similar favourable notice; they had difficulties to overcome of no mean order, and though more clearness, and a little more attention to the light and shade, would have added much to the effect, the manifold beauties which they developed almost obscured the few faults they committed. Some portion of the blame must attach to the composer-conductor, whose exuberant energy was very trying to the skill and equanimity of both choir and band. The principals, also, exerted themselves most successfully and agreeably, and with unusual care and feeling. Miss Birch sang the part allotted to her with excellent taste. Herr Formes gave the music of Jacob with a manly pathos and effective expression which proved that he thoroughly comprehended the intentions and ideas of the composer. His style is now much more polished and even than it previously was, while his magnificent voice gave an earnestness to the joys and sorrows of the bereaved and deceived patriarch which went to every heart. Mr. Lockett sang with more than his usual suavity and taste, and Miss M. Williams fairly shared the vocal honours; the latter lady, so unequalled a singer of sacred music, charming the most apathetic listener by her rich, mellow voice, which she so tastefully attunes to "strains of sweetest harmony." Mr. Armstrong, decidedly one of the most careful and intelligent of our local vocal corps, declaimed the portions allotted to him, as Reuben, in a style which calls for hearty commendation. The whole performance was, in fact, a credit to the composer, the society, the performers, and the audience; and we hope that the Londoners will soon find the verdict of a Liverpool public correct, impartial, and worthy of consideration.—J. H. N.

Liverpool, June 3, 1852.

#### HER MAJESTY'S THEATRE.

We have but little new to record since our last. The operatic performances have been, on Saturday *Don Pasquale*, on Tuesday *Lucia di Lammermoor*, and on Thursday the *Barbiere*.

Madame de la Grange a second time created a *furor* on Saturday night in Schulhoff's Mazurka, which we may at once pronounce one of the most extraordinary efforts of vocalization ever heard in this country. The fair artist was received with the utmost favour throughout the opera, and was recalled at the end, after her grand essay, three times. Madame de la Grange bids fair to become one of the greatest favourites who have graced Her Majesty's Theatre of late years.

On Saturday Mdlle. Louise Fleury made her first appearance for several years in a *Pas de Cracovienne*. This fair *danseuse* may be remembered as one of the prettiest and most promising of the principal *coryphées* during the regime of Taglioni, Cerito, Carlotta Grisi, and Lucile Grahn, in the glorious days of the *Pas de Quatre*. Mdlle. Louise Fleury is immensely improved in her dancing. She is now an artist of real pretensions, and is a decided acquisition to Mr. Lumley's choregraphic troupe.

On Thursday a new *divertissement*, or rather, a new *pas* was given for the introduction of M. Durand, a dancer of first-rate excellence, who achieved an unmitigable success. Since Perrot, and Perrot in his best days, we can recall no artist who combines the graceful and forcible so happily to-

gether. M. Durand, without being pretensive or obtrusive, demonstrates his qualifications in a manner not to be overlooked. He was joined on Thursday night, in the new *pas*, by the charming Rosati, who never danced with more irresistible effect, and never looked lovelier. We have rarely witnessed of late years a dance which created so much interest—especially one in which an artist of the rough sex took part. M. Durand's success was unmistakable.

Sofie Cruvelli was in splendid voice, and sang admirably in the *Barbieri*. The "Rode's Air and variations" created the customary sensation, the last variation being vociferously applauded, and encored.

We are glad to announce that *Otello* is in rehearsal for Cruvelli, and will be performed next week, or the week following. *Lucrezia Borgia* will be produced the latter end of the month, for Sofie Cruvelli and the celebrated barytone, De Bassini, who will make his *rentrée*—not first appearance (as many suppose), Signor De Bassini having performed some years ago at Her Majesty's Theatre, in Don Alfonso. Also we hear that the *Huguenots* will be produced with a very strong cast, including Sofie Cruvelli as Valentine; Madame De la Grange as Marguerite; Mdle. Angri as the Page; Lablache as Marcel (his first appearance in the part); Ferlotti as St. Bris; Belletti as Nevers; Gardoni as Raoul; and Calzolari to sing the couplets in the Rataplan. If the chorus, as we learn, will be strengthened, a splendid performance of Meyerbeer's *chef-d'œuvre* may be anticipated.

But where's the new ballet for the enchanting Rosati?

#### ROYAL ITALIAN OPERA.

THE performances of the week have been *Il Flauto Magico* on Saturday, *Roberto il Diavolo* on Tuesday, and *Lucrezia Borgia*, with selections from *I Martiri*, on Thursday. The performance of *Roberto il Diavolo*, the first of the season, was not all that could have been desired. Formes was ill, and could not appear in Bertramo, whereupon Marini, the zealous and desirous, took upon himself the part, and although evidently labouring under severe indisposition—at least we were led to imagine so from Signor Marini's singing—manfully stepped forth to the rescue of the fiend-father. But Signor Marini was not in the force we have heard him two years ago, when he produced so very great a sensation in Bertramo. We have no doubt that Marini's being called unprepared to the part made him nervous and incompetent. He produced, nevertheless, some very fine effects, vocal and histrionic.

Madame Julienne made a sensible impression by her performance of Alice. She sang the celebrated "Va, dit elle," with great feeling and expression, and was still more happy in the beautiful air, "Regnava in Normandia," which was charmingly and perfectly rendered. It was unanimously encored, but Mr. Costa would not accede. The *trio* in the last scene served to show Madame Julienne's energy and force to especial advantage. Madame Julienne's Alice was, in short, entirely successful; and the music, written by Meyerbeer, was heard, for the first time in London, since Jenny Lind.

Tamberlik was in magnificent voice, and sang splendidly throughout. Nothing could be more fine or more spirited than his singing in the first scene, and the famous "Sicilienne" was given with a force and vigour not to be resisted. The recitative in the last scene, where Roberto awakens Isabella by breaking the enchanted branch, was exquisitely beautiful. The London public has seen no Roberto comparable

to that of Tamberlik since the famous Nourrit took the town by storm in the part.

Madame Castellan's Isabella was as lady-like and striking as usual. The fair artist was excellent in the "Robert, toi que j'aime," which is one of her happiest vocal efforts.

The band was admirable, but the chorus were at fault several times during the performance. This, no doubt, originated from a paucity of rehearsals—a fault which we have frequently pointed out, and which admits of no extenuation in an establishment of such pretension as that of the Royal Italian Opera.

Of the performances on Thursday we need say nothing. The theatre was crowded, and all the artists in fine force, and both the *Lucrezia* and the *Martiri* passed off with great eclat.

#### Dramatic.

FRENCH PLAYS.—ST. JAMES'S THEATRE.—On Friday se'nnight, M. Levassor made his first appearance this season. The most complete *entente cordiale* would seem to exist between M. Levassor and the *habitués* of this elegant place of resort; they understand him, they like his ways, his manners, his jokes; in short, he seems cut and made up to measure, so well does he fit their humour, and so completely does he take their fancy; on the other hand, M. Levassor is as perfectly at home at the St. James's as in his own *Palais Royal*; he feels he is a favourite, and he is ever on his metal to deserve that favour; he knows his ground, and he treads it accordingly. He is a perfect humourist in his way, but he knows perfectly that the humour of the *Palais Royal* would not be suitable to the more aristocratic audience of the St. James's; he therefore sobers and tones down his action to suit the locality, so that the most *échevelé* of *canevans* becomes epurated, as it were, and may be qualified as merely eccentric. The same process is applied to his *bons mots*, the ambiguous expression is either mollified or altogether cancelled, to be supplied by the hearer, or some kind friend, who has already heard the joke, under less exceptional circumstances. Independently of the comic powers of M. Levassor, he has other titles to praise as a comedian; the buffoon occasionally rises to the level even of genteel comedy, without losing aught of his humour. It is this versatility of talent which constitutes the great merit of M. Levassor. After having seen him go through his choregraphic display in *Le Lait d'Anesse*, and sing his comic version of *Robert le Diable*, or *La Mère Michel*'s description of *La Gazza Ladra*, we are somewhat astonished to see him assume a new aspect, and put on the tone and manner of an imbecile petty sovereign of an Italian state, and so wear the garb and dignity of the part as to lead us almost to question his identity. In *La Nuit aux Soufflets*, M. Levassor enacted the character of an imitator and admirer of the great King of France, Louis XIV., in a small way. The dull, vacant stare, the self-complacency, the pride and imbecility of the royal nincompoop, were portrayed to perfection, and formed a nicely discriminated and elaborate portrait, without the slightest exaggeration in the minutiae of the character. M. Lafont played the part of a French gentleman, with consummate tact and true aristocratic feeling. The other characters were well filled by Mdles. Edith and Laure. In his comic scene of *Robert le Diable*, he both sang and acted admirably, and was loudly applauded; shouts upon shouts of laughter following in rapid succession. The new vaudeville, entitled *Un Frère Terrible*, is an amusing trifle, and turns upon the eccentric-



cities of a brother, a good-natured spendthrift, who perils his brother's position by his conduct; but, eventually assures his marriage by a sudden metamorphosis, in which he assumes the airs and language of the *jeunes premiers* of the theatres of the lower Boulevards, and gets up an intrigue with the aunt of the young lady, thus forcing her consent to the nuptials. M. Levassor elicited shouts of laughter by his impersonation of the hero of the public gardens and *estaminets*. His song was excellent, and so were his imitations of the heroes of the minor Parisian theatres. The house was crowded in every part.

**GERMAN PLAYS.**—We are fully aware of the great regard which the talented Editor of the *MUSICAL WORLD* entertains for us personally, and also his judicious and invariable appreciation of our dramatic criticisms, but we have strong misgivings as to whether these are quite overpowering enough for him to publish a supplement of sixteen pages to his number of this week in order that we might have room enough to detail the plots of the various novelties produced by the German company since the first night of their performance. The said novelties consist of *Don Carlos*, by Schiller; *Cabale und Liebe*, also by Schiller; *Der Arme Poet*, by Kotzebue; *Humoristische Studien*, by Lebrun; and *Der Gerade Weg, der Beste*, by Kotzebue. Fourteen mortal acts! People talk of the labours of Hercules; but we should very much like to know whether even Hercules himself would have been able to compress into the space allotted to our remarks separate notices of all the pieces with which Mr. Mitchell has so liberally catered for the public amusement. We fancy the hero, had he been living, would have succumbed beneath the task, and that Ovid, had he also been living, might have varied his well-known lines by writing—

"Quem non mille fere, quem non Sthenelus hostis,  
Non potuit Juno vincere, vicit Mitchell."

Without attempting, therefore, to give in full the plots, we must content ourselves with mentioning a few of the most prominent features of the pieces above mentioned. *Don Carlos* is looked on in Germany as a work of the highest merit. So it is, if we regard it as an oration or an essay, in five acts. It abounds in fine sentiments and everlasting truths, couched in melodious and noble language; but we deny altogether that it has any right to be called a play, unless the fact of its being written in the form of dialogue constitutes it one. The characters, which are such as never existed in the world, and do not possess an atom of humanity about them, come and talk, and talk, and talk, and "so depart," without the audience knowing in the slightest degree, or, we believe, caring either, what their prolonged, and sometimes slightly prosy conversation is about. The same is also true, to a certain extent, of *Cabale und Liebe*, although in this piece the personages have rather more of reality—of everyday flesh and blood—in their composition. Still they are not actual men and women. The poet has described certain principles, such as love, self-sacrifice, cringing treachery, etc., and then, after ticketing each description, "Ferdinand," "Louisa," "Wurm," and so on, fancied that, Prometheus-like, he had created a living man or woman, as the case might be. *Cabale und Liebe*, however, spite of this great defect, carries away the sympathies of the audience, because there is a certain amount of plot in it, and consequently of interest, an element that is entirely wanting in *Don Carlos*. In order to enjoy a piece, the audience must at least have a distant view

of the point whither the poet would lead them; they cannot be supposed to enjoy the beauties through which they pass if they are blindfolded; and there is not much chance of the poet being able to impress these beauties on their mind if he is blindfolded as well as they. But in *Don Carlos*, Schiller himself did not know where he was going, or what he wanted. This is pretty evident from the first of his *Letters on Don Carlos*, of which there is a series of twelve—long ones. He there says, that during the long period he was engaged on the piece, new ideas sprang up in his mind; and the latter ousted the earlier ones. He informs us that Carlos was at first his favourite character, but that that of the Marquis Posa eventually became so. Schiller wrote the fourth and fifth acts in a widely different spirit from that in which he had composed the first three; and he therefore was obliged to fix these two portions together in the best manner that he could. His remark upon this is so *naïvely cool*, to say the least, that we cannot refrain from quoting it: "Wenn dies nicht überall auf die glücklichste Art geschehen ist, so dient mir zu einiger Beruhigung; dass es einer geschicktern Hand, als der meinigen, nicht viel besser würde gelungen sein." ("If I have not been very successful in this, I have at least a sort of consolation in the belief that a more expert writer than myself would not have succeeded better.") Possibly not; but it strikes us that it would have been far more sensible of Schiller, and of any other writer, however more expert, to have consigned the two incongruous portions of the first drama to the recesses of his stove, and to have written another in which the beginning and the end should be, to perpetrate a pun, rather more of a piece. Had he done this, we should not have incurred the accusation of false Latinity, by venturing to regret, in a new reading of Horace, that

"Desinit in Posam Carolus formosus in ortu."\*

Of the three comedies, we can speak far more favourably as regards their acting value. They are what they profess to be—works fitted for the stage. Their construction is good, their characters life-like, and their dialogue terse, flowing, and witty. *Der Arme Poet* is the popular piece of *Monsieur Jacques* under another name, and is probably the original of it. *Humoristische Studien* initiates the British public into some of the mysteries of a German student's life, and proves that it is not in England alone that parents and guardians pay for tavern reckonings, in the innocent belief that they are defraying the expenses of books and lectures. It also proves that bill-discounters who cash bills of fifty pounds by giving four pounds in cash, and the rest in paving-stones and blankets, are not confined to Oxford. *Der Gerade Weg, der Beste*, inculcates the moral that straightforward, open dealing is better, even in a worldly sense, than a course of low, cringing flattery, and proves it most amusingly, at least in the case of Elias Krumm, a clergyman, who loses the living he is striving to obtain, from the fact of his coming it "rather too strong" in the adulatory line.

In our review of *Egmont*, we had occasion to speak very highly of Herr Emil Devrient. As we foresaw, this gentleman has already become a favourite with the frequenters of the St. James's Theatre. Nor could it well be otherwise. He is peculiarly fitted for his public, since, in addition to the other qualities necessary for an actor of the first class, he possesses one which nature alone could give, and which all the study in the world could otherwise never have won for

\* Query.—At the rise of the curtain? Printer's Devil.

him—the look and bearing of a gentleman. In everything he does, in every word he utters, there is a certain elegance and ease which belong to but a favoured few, among whom we may mention our own Charles Kemble in former days, and Charles Mathews at the present time. Herr Emil Devrient is also a finished elocutionist, and whoever wishes to hear the purest German pronunciation—the pronunciation of Hanover, Brunswick, and Celle—in all its perfection, in all its clear sonorous beauty, totally free from any provincial peculiarity, with neither the twang of the Berliners, the sing-song of the Dresdeners, nor the strange, half-naïve, half-stupid mode of speaking patronised by the Viennese, should not lose the present opportunity of doing so. But Mr. Mitchell is not fortunate in his leading tragedian alone. His company is peculiarly rich in comic talent of a high order. For quiet, racy, spontaneous humour, we will back Herr Denk against any actor with whom we are acquainted. His impersonation of Kalinsky, the student's Factotum, in *Humoristischen Studien*, was inimitable and delighted the audience beyond measure. The Herren Kühn and Schrader also merit especial notice. The same is due to Herr Granz, who played the student, Brauser, with an *entrain* and buoyancy of spirit, that never flagged for a single moment, and was honoured by a "call" at the fall of the curtain. We must not forget to speak favourably of the ladies, particularly Frau Froitzheim, who acted a shrewish landlady in a fashion that a long acquaintance with the race enables us to pronounce perfect. To conclude in a few words. We can conscientiously declare that the German Company is not only all that is to be desired in its *ensemble*, but that every member of it separately is destined to impress the London public with a highly favourable idea of histrionic talent in dem Deutschen Vaterlande.

**HAYMARKET.**—Will it be credited? Keeley—Keeley, the inimitable—has lately had ideas of quitting the stage! We actually shudder at the thought! It appears that he had become disgusted with a theatrical life, and had, therefore, determined on devoting the remainder of his days to his own especial amusement, without troubling himself any more about that of the public. Ah! Keeley, Keeley, why did you ever leave the Haymarket? If you had not dabbled in management, such horrible resolves would perhaps never have entered your head! Luckily, Buckstone learned something of his friend's intention. Immediately he did so, he rushed off to Keeley's suburban retreat. Keeley had imagined he was going to be quiet; that he should have nothing to trouble his repose; that his days would flow on in one continuous stream of uninterrupted enjoyment. Monstrous error. He had reckoned without his host, or rather his guest, that is to say, Buckstone, who after inviting him to lunch, commenced a series of annoyances which might have tried the patience of Job himself, and therefore, very naturally, proved too much for Keeley, who, in order to escape from his persecutor, altered his mind, and consented once again to accept an engagement offered by Mr. Webster. As soon as he had done this, Buckstone explained that he had only worried him in order to disgust him with his determination of retiring from the stage, and that, having effected this, he would never repeat the dose. Thinking, however, that a circumstance in which the amusement of the public was so deeply concerned would possess considerable interest for all players, the *par nobile fratrum* determined on making the whole affair known, not by means of a paragraph in the newspapers, but by repeating on the boards of the Haymarket

Theatre, the scene which had taken place at Keeley's residence. This they did for the first time last Saturday evening, when *Keeley was worried by Buckstone* in such a manner that we did not wonder he could not stand it. Although we feel sorry, very sorry for Keeley, we are very much afraid that Buckstone, who it appears is known to his familiars as "Bucky," will continue to worry him for a very long time to come, at least if any confidence is to be placed in the shouts, nay, the roars, of laughter which greeted this remarkable episode in Keeley's existence on Saturday night.

**PRINCESS'S THEATRE.**—The performances, on Wednesday evening, June 2, were for the farewell benefit of Mr. A. Wigan, and we are happy to observe that the public estimation of this versatile and accomplished actor was satisfactorily attested, by the attendance of a numerous and fashionable audience. Mr. Wigan is one of the most easy, agreeable, and elegant of modern actors, with force and passion at command, as well as gaiety and grace; and his secession from this establishment (if secession be indeed implied in the word "farewell"), we shall most sincerely regret. He performed in three pieces of a very different nature, and so completely were his appearance and manner altered, that he was scarcely recognisable as the same individual. He first played M. de Chateau-Renaud, in the *Corsican Brothers*; secondly, Sir Paul Pagoda, in the *Bengal Tiger*; and, lastly, Puff, in *The Critic*. Sheridan's admirable farce loses nothing of its value for frequent repetition. It still remains a favourite, notwithstanding that the causes that gave rise to its being thoroughly appreciated have ceased. True, the Cumberlands, the Vaughans, the Woodfals, and others, for the exhibition of whose follies the play was originally composed, have passed from life's busy scene, and it is not in praise to delight nor in censure to wound now, but the absurdities which those men personified have still as vigorous an existence as ever, and the follies still remain, though their representatives are changed. That is the reason why the *Critic*, like all other productions of Sheridan's pen, still proves attractive, and still excites the merriment of delighted audiences, though individual allusions have lost their piquancy, and "the force and direction of personal satire" is no longer understood. Mr. Wigan's performance of Puff is exceedingly clever. He brings out the character into very high relief, expresses its eccentricities forcibly and divertingly, without buffoonery, and seems to feel all that a man in the circumstances of the character he represents may be supposed to experience. Mrs. Wigan's Tilburina was as ridiculous as need be. Her entrance in white and yellow satin, stark mad, evoked a burst of applause—"nobody could ever desire to see anything madder." Mr. Harley, as Whiskerandos, and Mr. Meadows as Sir Walter Raleigh, were alike admirable; nor must we forget to award a nod of commendation to Mr. Everett, who played the unimportant part of Sir Christopher Hatton with tact and significance. The other characters were not as well supported as they might have been.

**LYCEUM THEATRE.**—A short piece was produced on Thursday, se'nnight, under the title of *Taking by Storm*. Mr. Backhuysen Buff, a painter of sea-subjects, and one of those impudent off-hand personages who are so serviceable to the authors of the slighter order of drama, enters an apartment which according to the information of the windows, is "to let," with the intention of taking it, but finds that the present occupant will not quit it for six weeks. At the same time he discovers that this same occupant is a lady with whom he became enamoured in the course of a journey. On

the strength of this acquaintance—which is not very intimate, for the journey took place in a night so dark that it scarcely allowed him to discern the fair one's features—he ventures to make love, but is repulsed, not altogether with aversion. What is he to do under these circumstances? He consults the lady's abigail, a sort of amphibious being, who wears a nautical jacket and hat to symbolize her mistress's predilection for aquatics, and is advised to win the coy heart by a peculiarly rapid mode of courtship. The visits which it would ordinarily take six weeks to pay he is to pay in as many hours, and he is to pour in tributes of bouquets and other presents with equal velocity. The plan succeeds, the lady's father was an admiral, and she feels bound to love a sea-painter, especially when he possesses such an irresistible stock of impudence. This piece is slightness itself, and mainly depends on the acting of Mr. Charles Mathews, who revels in the eccentricities of the facetious painter, and of Miss Julia St. George, who repels and yields with equal vivacity, but still the author is entitled to his meed of praise for the incessant smartness of the dialogue. Mr. Charles Mathews, who appeared in answer to a call for the author, admitted that the piece was of French origin, but it is evident that a great deal of English fun has been infused into the writing. The excellent comedy of the *Game of Speculation* was revived on Thursday se'night, and received as much applause as on the first night of its production.

**SURREY.**—(From a transpentine Correspondent).—The past month has added two to the number of fair speculators in theatrical property. At the very moment that English Opera had received in the heart of the Metropolis a blow that looked very much like "a Finisher," a couple of fair champions have appeared in the field, and crying out, like the black knight at the Tournament, "*Desdichado*" (to the rescue) have again set English Opera on its legs, to wage a doubtful war, at fearful odds, with its huge rivals at Covent Garden and the Haymarket. In a word, Miss Romer has taken the Surrey Theatre, and Miss P. Horton, Sadler's Wells, for the purpose of making one more effort for our much-abused and long-neglected lyrical drama. Success to them both, and to their cause, and while Mrs. Kean is making a fortune at the Princess's, and Madame Vestris another at the Lyceum, let us hope for a share of the same good fortune to our two new aspirants for managerial fame and profit. The season commenced with great eclat at the Surrey on Monday week, the house being crammed to suffocation. The opera was *Cenerentola*. We do not know the date of its production, but it seems to have been written before the formation of the author's second or German style. The melodies and motive have, many of them, the elegant and expressive vivacity peculiar to him. There are some spirited choruses, but the opera has too many *rifacimentos* and self repetitions, to warrant much claim to originality. It has also some charming dance music—would there were more. Rossini is never more truly himself than in his Terpsichorean strains, than which nothing can be more fanciful, original and graceful. They are the very poetry of motion turned into music. The selection of this opera for the opening night was very judicious, the nursery tale of *Cinderella* is universally popular, and its appliances to stage effect enabled the new management to display the ample resources of the theatre in this respect. The performers were the favourites of last season, with the addition of Mrs. Weiss. Miss Romer was of course the heroine, and Mrs. Weiss was the Fairy. Mr. Travers was the Prince, and

the rest of the characters were filled by Messrs. Borroni, D. Corri, Kuchler, Widdicomb and the two Misses Coveney. The fair lessee who looked exceedingly well, made the beauty and power of her voice tell to the utmost. She was encored with Mr. Travers, in the duet, "Now all around is silent," and also in the finale (the famous *Non piu mesta*). Mr. Travers obtained the like honour, also in the air "Sweet Remembrance." Messrs. Borroni and Corri gave, with considerable effect, the duet in which the sham Prince informs the Baron of the freak that has been put upon him.

The new drama *The Secret Pass*, by Mr. Fitzball, has been very successful. The interest turns on the feuds of two Eastern Tribes, in which the fate of two lovers (a Capulet and a Montague) is involved. The piece is splendidly appointed; aided by the exertions of Messrs. Mead, Butler, Widdicomb and A. Stirling, (a youthful actor of promise) it cannot fail of a run of popular favor.

[Our Correspondent does not seem to be aware that the English *Cenerentola* is a *rifacimento* altogether, and that the dance music is taken from *Guillaume Tell*.—ED.]

## POETRY.

## WORDS FOR MUSIC.

FROM thee my heart first caught that flame  
Whose ray so pure, so warm and bright,  
Can burn but once, yet oh! it came  
To me a cold and cheerless light!

I saw my little lamp of love  
Unprized, unheeded, fade away;—  
I saw alike indifferent prove  
To thee its increase or decay.

Yet still to think, to gaze on thee,  
Is sweeter far than aught of bliss  
That, wanting thee, the world could give;  
And 'tis but in the light of this,  
My only joy, that still I live!

CLEMENT WHITE.

[These lines are copyright.]

## Reviews of Music.

"PORTRAITS OF HANDEL, MOZART, BEETHOVEN, AND MENDELSSOHN."—Boosey & Co.

Four very fine likenesses of the four greatest masters of music. They are printed on large Indian paper, and done in lithographic in a very finished and superior style. Handel's likeness is taken from the portrait in the collection of her Majesty, at Windsor. It is drawn on stone by M. & N. Hanhart. The sources whence the other pictures are taken are not stated. Those of Mozart and Beethoven are lithographed by M. & N. Hanhart, and that of Mendelssohn by G. B. Leighton. No library of a musician should be without these portraits, which, when framed, will make very desirable pictures, independent of their truthfulness and associations. Messrs. Boosey are entitled to the highest credit for the manner in which they have got up these splendid likenesses, and we trust they will continue the series, and include all the great leading composers of the past and present time.

"THE CORAL CAVE POLKA"—as performed at Her Majesty's State Balls—Dedicated to Henry Elwes, Esq.—By Wellington Guernsey. T. Boosey and Co.

An excellent specimen of dance music, lively, tuneful, and well-marked. It is dedicated to one of the most spirited sportsmen in the country, which will, no doubt, facilitate its sale in certain quarters. So decided was the success of the "Coral Cave Polka" at one of the late State Balls at Buckingham Palace, that it was redemanded by the Queen. This speaks trumpet-tongued for Mr. Wellington Guernsey's new polka, which we cordially recommend to all lovers of the dance.



## Provincial.

**LEEDS.—CLASSICAL CHAMBER CONCERTS.**—The fourth and last of these concerts was held on Monday, May 5th. The performances were in every way equal to the former ones. Mozart's Quintett in C minor, so rich in all the high qualities which distinguish this great master, was beautifully played by Messrs. Haddock, Scholey, Bowling, Booth, and Priestley. And, again, the trio in E flat, op. 1 of Beethoven, for pianoforte, violin, and violoncello, and which, as a composition, offers so beautiful a contrast with the preceding one, was admirably led by Mr. Hird. But it was in Reissiger's Quartett in D, though much inferior as a composition, that the playing of Messrs. Hird, Haddock, Bowling, and Priestley, the gentlemen who took part in it, pleased us the most. They seemed determined that though last it should not be least. We never remember hearing the sweet, clear, and telling tones of Mr. Hird's pianoforte playing to greater advantage. His touch seemed more than usually elastic. Mr. Haddock's admirable bowing, and Mr. Bowling's steady and tasteful playing, all contributed their full share towards this admirable performance. And our regrets are unfeigned that we must look upon it as the song of the swan. The vocalists were Miss M. Rose, Miss Milner, and Mr. Winn. Miss Rose possesses a contralto of very considerable compass, and has evidently had the advantage of high training. Her most successful effort was undoubtedly the song, "Some Imagine," by Mercadante. Miss Milner, on her second public appearance, has given us no ground for modifying our former high encomium. At first she seemed somewhat timid, but when encouraged by an encore, which her very first performance, a duet with Mr. Winn, "Ah Perdona," called forth, she sang it, on repetition, with truly admirable effect, and her clear and tuneful voice was heard to the greatest advantage. "Voi che sapete" was given by her with great taste and purity of expression. In the second part, she sang Balfe's elegant and lively song, "I'm a merry Zingara," with so much true life and animation as to insure a unanimous encore. Mr. Winn sustained his part agreeably and effectively. He pleased us most in a song to which he accompanied himself on the piano, and which he substituted for "Vedrò mentr' io" of Mozart. It is a beautiful composition, entitled, "The three ages of love," and though, perhaps, better adapted for the chamber than the concert room, was sung with great good taste and pleasing effect.

**THE PEOPLE'S CONCERTS.**—This interesting series of concerts pursues its successful course. The third concert, which was given on Saturday last, was marked by every favourable feature, and found entirely free from the only drawbacks of the former ones. By judicious arrangements, the admissions were effected without the slightest inconvenience, and though the room was again crowded in every part, every one seemed comfortable and contented. We know that the committee will use every exertion to prevent overcrowding in future. Of the performances we can again speak in terms of high commendation. The programme judiciously blended the serious with the entertaining, and thus allowed every taste to be gratified. The various performers have so often and so recently passed under our review, that we could but tell a "thrice-told tale," were we to enter into individual criticism. The marked applause with which they were greeted showed sufficiently that they had lost none of their powers of attraction. The choruses were, with no mentionable exceptions, given with remarkable spirit and precision. No better proof can be afforded of the care with which they are got up than, that, though they had not the advantage of instrumental accompaniment, they told with so much effect upon the audience as to call forth several encores, a compliment but rarely paid to this class of performances. To the general good attendance at the rehearsals and to Mr. Spark's spirited conducting, much of this success may be justly ascribed. With a view of varying the attractions as much as possible, some fresh engagements have been made for the concert of to-night; and the programme is to the full as attractive as any of the preceding ones. It is the intention of the committee, we understand, to continue these concerts for the future once every week.—*Leeds Times*, May 29.

**JENNY LIND.**—The Nightingale is at Liverpool with her mate. She will soon be in London, and then, "Nous verrons."

## Miscellaneous.

**MISS BASSANO AND HERR KUHE'S CONCERT.**—The annual concert of these popular artists was given in the Hanover Square Rooms, on Friday morning, before a fashionable and overflowing audience. The names of the eminent artists engaged insured an excellent concert. We were not in time to hear Macfarren's trio, or Staudigl sing "Der Wanderer," but managed to squeeze ourselves near the door to hear Miss Bassano in Stradella's aria "Pieta Signore," which she sang with very great expression, and was much applauded. Herr Kuhe displayed great execution and expression in his fantasie on airs from the *Prophete*, which was also much applauded. Jetty Treffz and Herr Reichart sang Schimon's duet, "L'Echo," in the most charming style; and Jetty sang two German songs, which were highly appreciated; as were also Herr Reichart's "Mein Wunsch" and "Liebes Locken," by Kuhe and Gumbert. Miss Bassano sang, with very great effect, two songs by Marras and Gordigiani, "S'io fosse un Angelo," and "O Santissima Vergine," which called forth the loudest applause. Miss Bassano was in excellent voice. The duet for violin and contrabasso, by Sivori and Bottesini, was incomparably fine. Both artists appeared to be animated by the same spirit, and the continuous applause they received seemed to call forth new powers, and, at the conclusion, they were greeted with a furor of applause. Mercadante's duet from *Eliza e Claudio*, was sung with great effect by Herr Staudigl and Mr. Swift. Mr. John Thomas played the grand fantasie of Parish Alvars, from *I Montecchi e Capuletti*, in his usual brilliant style, and received great applause. Miss Tricket sang Schubert's song, "Who is Sylvia," neatly and appropriately. Madame Novello sang a new romance by Schimon, in the most delicious manner; her pure quality of tone and finished vocalization calling forth the loudest applause. She also sang with much effect, "Ouvrez, ouvrez;" but in the Scotch ballad, "Bonnie Prince Charlie," she took the audience by storm, and they would scarcely be satisfied by an encore. Herr Kuhe almost excelled himself in his fantasie on Hungarian airs. He gave the true national character to the melodies, and at the same time showed his own playing to the greatest advantage. His touch was particularly light and delicate, and the *fuoco* passages he gave with immense force and distinctness. He was rewarded by continuous applause and an encore, but, in consequence of the great length of the concert, he only acknowledged the compliment. Herr Staudigl sang most expressively Mozart's aria, "Wer ein Liebchen hat gefunden," and the concert concluded with a trio, sung in the most charming manner, by Madame Novello, Miss Bassano, and Miss Ransford. Messrs. Frank Mori, Schimon, Rummel, and Bellini were the conductors.

**PRINCESS'S CONCERT ROOM.**—During the week, Kalozdy's Hungarian Band have been giving concerts in their own peculiar style at the above room, and the attendance has been good on the average, although the inclement weather has partially affected the large audiences that might otherwise have visited their clever performances. As on former occasions the *répertoire* of the company has been faultlessly executed, and amongst the novelties may be cited a selection from *Lucia di Lammermoor*, the arrangement of which, by M. Kalozdy, and its execution by the band, are equally deserving of praise. We would suggest that when a piece is encored, it should be repeated instead of something else being substituted for it. The "Peasant" polka, which is a favourite with the public, ought to be seen more frequently in the programmes, inasmuch as it should be borne in mind that to please the public is to enrich the exchequer. The concerts will be continued every night until further notice. A grand fancy dress ball will be given on Thursday next, the 17th inst., on which occasion the Hungarians will perform for the amusement of the company.

**MR. W. REA'S** second performance of classical chamber music was given in the New Beethoven Rooms, on Friday evening. Mozart's Quartett for pianoforte, violin, viola, and violoncello, was well played by Messrs. W. Rea, Thirlwall, Webb, and Guest. Miss Thirlwall sang Mozart's "Voi che sapete," and Rode's "air with variations," both of which were beyond her powers. We should advise this young lady, who is by no means devoid of talent, to study intonation and enunciation before she again attempts songs

of such difficulty; the one requiring the greatest expression and feeling, and the other clearness, distinctness, and immense volubility, which she decidedly now lacks. Miss Thirlwall, however, is very young, and with good instruction and perseverance she may overcome these difficulties. The Misses Brougham sang Mendelssohn's charming duet, "O wert thou" and "Greeting" in a very efficient manner. They were much applauded. Mr. W. Rea performed Humpell's sonata in F sharp minor with very great effect, particularly the slow movement, which was played with expression and delicacy, and was very loudly and deservedly applauded. He also received the same compliment in Beethoven's "Moonlight" sonata. Mr. Benson sang Hatton's song, "Chloris," in a most charming and expressive manner, and he received a unanimous encore. The concert concluded with Macfarren's highly effective quintett in G minor, for pianoforte, violin, viola, violoncello, and contra basso, which was played by Messrs. W. Rea, Thirlwall, Webb, Guest, and Severn, in excellent style. Mr. R. Limpus was the accompanist.

MR. JOHN THOMAS gave a morning concert at the Beethoven Rooms on Monday last. Our readers may recollect a notice we lately gave of this gentleman's successful tour on the Continent, and also of his performance at the Philharmonic Society. Mr. Thomas may now be reckoned amongst our best professors of the harp. On the present occasion he performed two pieces by Parish Alvars, viz., a grand fantasia on subjects from *Montecchi e Capuletti* and a grand study "ad imitazione del Mandolino," in both of which he exhibited his executive power and elegant style to great advantage. Mr. Thomas was assisted by the following artists: Vocalists:—Miss Bassano, Mrs. Arthur Stone, Miss Lascelles, Madame Macfarren, Mr. Frank Bodda, Mr. Thorpe Peed, and Herr Staudigl. Instrumentalists:—Herr Jansa, and Herr Laub (violinists), Miss Kate Loder, and Herr Pauer (pianists). Mr. Aguilar was the conductor. Mr. Thomas, as well as being an instrumentalist, is a composer of much promise, as appeared from various vocal pieces sung with great success during the evening by Mrs. Arthur Stone, Herr Staudigl, and Mr. Thorpe Peed, and some arrangements of Welsh Melodies for the Harp, which Mr. Thomas played *con amore*. We must not omit to mention the charming way in which Madame Macfarren sang one of her husband's *Lyrics*, "Sage mir nur willkommen." The excellent playing of Kate Loder in Mendelssohn's Rondo Capriccioso; Herr Pauer's "Berceuse;" and Staudigl's fine singing of two of his own compositions, "Nachtreise" and "Das ferne Land," in the latter of which he was deservedly encored. Mr. Aguilar conducted the concert in a most efficient manner.

THE ENGLISH GLEN AND MADRIGAL UNION (Mr. E. Land, Hon. Sec.) gave the first of a series of four concerts at the St. James's Theatre, on Thursday morning week. The vocalists were Miss Dolby, Miss Louisa Pyne, Mr. Francis, Mr. Land, Mr. Swift, and Mr. Frank Bodda. The programme consisted of glees and madrigals by Macfarren, Barnett, Horsley, Cooke, Bishop, Walsley, Webb, Lord Mornington, and Festa. "Down in a Flow'ry Vale," by Festa, was rapturously encored, as was Macfarren's "Maidens, never go a wooing," and several others. The second concert took place on Thursday morning last in the same locale, and notwithstanding the inclemency of the weather, there was a very full attendance of rank and fashion, who appeared greatly to enjoy the music selected for them, and the numerous encores awarded amply testified the interest they took in it. The pieces redemanded on this occasion were R. Cooke's glee, "Love and folly," beautifully sung by Miss L. Pyne, Miss Dolby, Mr. Land and Mr. Bodda; Sir Henry Bishop's "Where art thou, beam of light," by the same party with the substitution of Mr. Swift for Mr. Land; Knyvett's, "The rose of the valley," and Sir Henry Bishop's "Blow, gentle gales," in which Miss Dolby's beautiful contralto and Miss Pyne's effective soprano voices were heard to great advantage. The concert evidently gave unmitigated satisfaction to all present.

MILLE ANICHINI's grand annual morning concert will take place on Monday next, at the residence of Lady Vassall Webster, Rochester. The band of the First Life Guards will attend on the lawn. Madame Fiorentini and several other vocal celebrities appear in the programme.

MISS DOLBY AND MR. LINDSAY SLOPER'S CONCERT.—The ru-

nual concert of these highly popular artists was given in the Hanover Square Rooms, on Monday morning, and although the weather was so very unpropitious the room was filled in every part. The concert commenced with Mozart's quartett in G major, Op. 3, No. 2, for two violins, viola, and violoncello, by Signor Sivori, Herr Joachim, Mr. H. Hill, and Signor Piatti, which we never heard played with such remarkable force and precision. Every modification of sound was given with the greatest minuteness, and the general effect was productive of the utmost pleasure to the audience, who applauded the quartett rapturously. Horsley's glee, "By Celia's arbour," was given with the nicest possible effect by Mr. Francis, Mr. Land, Mr. Swift, and Mr. Bodda. Mr. Lindsay Sloper was particularly fortunate, in his performance of Mendelssohn's Fantasia in F sharp minor, for pianoforte. His brilliant execution and delicate touch were as conspicuous as ever. Miss Dolby sang Stradella's aria, "O del mio dolce ardor," in her most chaste and admirable manner. Signor Piatti's Fantasia on the violoncello (*I Puritani*) was perfection. Mr. Lindsay Sloper and Signor Sivori gave general delight by the excellent style in which they performed a MS. sonata by Lindsay Sloper, and were rewarded with continuous applause. Of Signor Bottesini's Concertino it is impossible to speak too highly; the performance of the great contra-bassist was received with distinguished favour. Miss Dolby sang, "My heart is breaking," in her most finished and happiest style, and received a hearty encore. Sir H. R. Bishop's glee, "When wearied wretches," had very great justice done to it by Miss Louisa Pyne, Miss Dolby, Mr. Swift, and Mr. Bodda, and Webb's beautiful glee "When winds breathe the soft," was also excellently sung by the same artists. Mr. Lindsay Sloper gave Keller's Capriccio on Schubert's *Staudchen*, "Hark, the lark," in a very brilliant manner, and Miss Dolby gained more applause by the beautiful style in which she sang Gordigiani's Canzonetta and Canzonetta Popolari. The concert concluded with Mendelssohn's Ottetto for four violins, two violas, violoncello, and contra-basso, by Herr Joachim, Signor Sivori, Mr. A. Mellon, Mr. Watson, Mr. H. Hill, Mr. R. Blagrove, Signor Piatti, and Signor Bottesini, which constituted an admirable close to one of the best concerts of the season. The ottetto was listened to throughout with the most extreme delight, and concluded amidst loud and unanimous applause. Mr. Frank Mori and Herr Schimon conducted.

BEETHOVEN'S QUARTET SOCIETY.—At the next meeting, on Wednesday, the celebrated Vieuxtemps will play.

MISS MESSENT gave a selection of music at her residence in Stratton-street, Piccadilly, on Monday week. The singers were, besides the fair beneficeaire, Madame Evelina Garcia and Miss Lascelles, Herr Staudigl, and Herr Reichart. The instrumentalists were Signor Sivori (violin), Signor Paggi (flute), and Mr. George Osborne (piano-forte). The selection was judiciously arranged. For the classical amateurs, there was Mozart's trio, from *Così Fan Tutti*—*Soave sia il vento*, Beethoven's canon from *Fidelio*, Rossini's quartett, *Cruda sorte*, and Mendelssohn's song, *Morgengruss*, which was the vocal gem of the concert. The song is in two parts, and is unquestionably, of the kind, one of the writer's most vivid inspirations. It was capitably sung by Herr Reichart. Mozart's trio should not be heard without the orchestra, to which it is mainly indebted for its deeply impassioned effect. It was very nicely delivered by Miss Messent, Miss Lascelles, and Herr Staudigl. Miss Lascelles, a youthful vocalist, who has just come before the public, has a sweet mezzo soprano voice, sings with taste and expression, and has a pre-possessing manner and appearance. We shall be glad to hear more of this lady. Madlle. Evelina Garcia was much applauded in Rode's air with variations, which she gave with sparkling freedom and fluency. Although florid songs are not Miss Messent's "forte," she contrived to make a highly favourable impression in an aria of this kind, from *Otello*, and afterwards sang an English song, "Oh skylark, for thy wings," from the pen of Minima, the *nom de guerre*, as report says, of a lady of quality. The song is a graceful bagatelle, and in the hands of the fair executant could not fail to please. Signor Paggi's flute solo elicited very decided approbation, as did also a contribution for the occasion, by Mr. Grattan (the conductor of the concert), sung by Herr Staudigl. Signor Sivori was encored in a violin solo, and also played a duet (*La Melancholie*) with Mr. G. Osborne. Among the judicious



arrangements of Miss Messent we must not omit to mention the moderate length of the programme, the audience being thus enabled to depart without the fatigue and weariness so particularly to be avoided at morning concerts.

MRS. ROBERT GOSLING'S CONCERT.—On Wednesday evening Mrs. Robert Gosling gave a concert, at her residence, Portland Place, which was numerous and fashionably attended, some of the leading members of the aristocracy being present. The programme exhibited a capital selection, as the following will show. Parte Prima; Quartetto, "Il con e la mia fe" (*Fidelio*), Madame Castellan and Miss Louisa Pyne, Signor Gardoni and Herr Formes—Beethoven. Air, "In diesen heiligen Hallen" (*Flauto Magico*), Herr Formes—Mozart. Duo, "Pronta io son" (*Don Pasquale*), Madame Castellan and Signor Ronconi—Donizetti. Variazioni, "Al dolce incanto," Miss Louisa Pyne—Rode. Duo, "Cara Alice" (*Roberto il Diavolo*), Madame Castellan and Herr Formes—Meyerbeer. Air, "Meco tu vieni" (*La Straniera*) Signor Ronconi—Bellini. Quintetto, "Sentì oh! dio" (*Così Fan Tutte*), Miss Louisa Pyne and Madame Castellan, Signor Gardoni and Ronconi, and Herr Formes—Mozart. Parte Seconda; Duo, "Ashton" (*Lucia di Lammermoor*), Signor Gardoni and Ronconi—Donizetti. Air, "Quoi heptaly," Madame Castellan—Meyerbeer. Duo, "Il rival" (*I Puritani*), Signor Ronconi and Herr Formes—Bellini. Air, "jusque à toi" (*Serenator*), Signor Gardoni—Schubert. Duo, "Ah figlia incanta" (*Maria Padilla*), Madame Castellan and Miss Louisa Pyne—Donizetti. Air, "Der Wanderer," Herr Formes—Schubert. Coro, "Siamo ciechi, siamo nati" (*I Carnevale*), Tutti—Rossini. The entertainment was of the most attractive character. Mozart's quintetto, "Sentì oh! dio," in particular, was admirably given, and elicited the warmest applause.

ROYAL ACADEMY OF MUSIC.—The third concert for the exhibition of the students was given in the Hanover-square Rooms on Saturday morning. It commenced with an overture, by Banister, which displayed a good deal of talent, and was well received. The part song by Charlotte Rowe told very well. Miss Jackson sang "Se m'abbandonni" in such a style as to gain her much applause. The first movement of Hummel's concerto in E was played with firmness of touch and good execution by Miss Eloise Gimson, and received loud applause. Miss Fanny Rowland sang the scena from *Der Freyschutz* very effectively; also the principal parts in the introduction to *Il Crociato*. Miss Tricket sang "Cruda sorte," and Mrs. Marshall "Ho perduto." Master T. J. Watson showed much talent in his performance of a concerto of De Beriot on the violin, and promises to be an excellent player. Miss Bertha Street sang a clever MS. song, by Ann Baird Spratt, and the recit. and aria of Meyerbeer, "Ah! come rapida;" she received much and well-deserved applause. Stiasny's duet for two violoncellos, by Messrs. Aylward and Pettit, did both young gentlemen great credit. The scherzo, from a MS. symphony, by Layland, which showed much promise, was performed exceedingly well, and it received general approbation. The madrigal (1550), by Waelrent, was sung very delightfully, and received a unanimous and well-merited encore. Miss Blanche Young sang "Una voce poco fa," and Miss Lowes performed Mendelssohn's rondo in B minor very respectably, and was much applauded. Miss Mary Rose sang the solo parts in the scena con coro (*L'Eroe di Lancastro*), by the Earl of Westmoreland, very delightfully; and the harp and clarinet accompaniments were very efficiently played by Miss Vining and Mr. Owen. Taking the concert altogether, it was an excellent one, and did very great credit to all the students, who received the general approbation of a very crowded audience. Mr. Lucas was the conductor, and Mons. Sauton principal violin.

SOYER'S REGISTERED BOUQUET.—M. Soyer's inventive mind has suggested a novelty in the floral word—or rather, we should say—he is the Hymen that has recently wedded Pomona with Flora—having, under the title of "Soyer's Registered Bouquet," united flowers and fruit in a very pleasing manner, so as to suit the "taste" as well as the nasal organs of the fashionable portion of the community. The bouquet is not of the ordinary circular form, but oval, and on the upper part a slight wire-work is introduced, in which is placed an assortment of the choicest fruit of the season, which serves as a refreshment for ladies in the opera-

box or in the ball-room. The idea is novel, and, judging from specimens we have seen, it is gracefully carried out by the late *chef de cuisine* of the Reform Club.

#### TO CORRESPONDENTS.

"THE HONEYSUCKLE POLKA," and "LA PLAINTÉ," and other Reviews, in our next.  
BECCLES and SOUTHAMPTON Concerts in our next.

#### PIANOFORTE MUSIC ADAPTED EXPRESSLY FOR THE USE OF SCHOOLS.

TROIS AIRS ECOSSAIS, with Variations, by C. W. Glover, namely, No. 1, Annie Laurie; No. 2, Auld Lang Syne; No. 3, The Blue Belle of Scotland; price 2s. each.

TROIS AIRS ANGLAIS, with Variations, by C. W. Glover, No. 1, God Save the Queen; No. 2, Rule Britannia; No. 3, British Grenadier March; price 2s. each.

TROIS AIRS IRLANDAIS, with Variations, by C. W. Glover, No. 1, Evelyn's Bower; No. 2, Gramacree; No. 3, a Rose Tree; price 2s. each.

TROIS AIRS ITALIENS, with Variations, by C. W. Glover, No. 1, Nel Silenzio; No. 2, Non v'ha sguardo; No. 3, Ti rinfranca; price 2s. each.

THREE FAVOURITE ITALIAN AIRS, "Three favourite Scotch Airs," and a great variety of other pieces by the above admired composer.

BEAUTIES OF ITALY, in 19 numbers, by Albert Keller, 2s. each.

BEAUTIES OF HANDEL, in 18 numbers, by A. Schubert, 2s. each.

LES DELICES DE L'OPERA, in 14 numbers, by T. Valentine, 2s. 6d. each.

LES PETITS VOYAGEURS MUSICALES, 12 very easy rondos, by M. Rovena, price 1s. each.

LES PETITES SCEURS, 24 very easy duets on popular airs, by Albert Keller, price 1s. each.

Catalogues, with the pieces progressively classed, may be had gratis.  
THE BELLE OF THE WEST WALTZES, by John Pridham, exquisitely illustrated by Brandard; 3s. single, 4s. duet.

THE MAY QUEEN WALTZES, by John Pridham, beautifully illustrated in Chromo by Brandard; 3s. single, 4s. duet.

PETITES PERLES DE L'EXPOSITION, in numbers, beautifully illustrated, No. 1, The Attack; No. 2, The Deliverer; No. 3, The Angler's Polka; price 2s. 6d. each.

LES PETITES PERLES DES SAISONS, in numbers, splendidly illustrated by Brandard in colors, price 2s. 6d. each.

London: LEE & COXHEAD, 48, Albemarle-street.

N.B.—New Editions of "Keller's Pianoforte School," 4s.; and "Farmer's Violin Tutor," 5s.; continuation of ditto, 3s.

Catalogues with full particulars may be had gratis of the publishers.

#### HERE IS YOUR REMEDY!

#### HOLLOWAY'S OINTMENT.

A MOST miraculous Cure of Bad legs, after 43 years' suffering. Extract of a Letter from Mr. William Galpin, of 70, Saint Mary's-street, Weymouth, dated May 15th, 1851. To Professor Holloway, Sir, At the age of 18 my wife (who is now 61) caught a violent cold, which settled in her legs, and ever since that time they have been more or less sore, and greatly inflamed. Her agonies were distracting, and for months together she was deprived entirely of rest and sleep. Every remedy that medical men advised was tried, but without effect; her health suffered severely, and the state of her legs was terrible. I had often read your Advertisements, and advised her to try your Pills and Ointment; and, as a last resource, after every other remedy had proved useless, she consented to do so. She commenced six weeks ago, and, strange to relate, is now in good health. Her legs are painless, without seam or scar, and her sleep sound and undisturbed. Could you have witnessed the sufferings of my wife during the last 43 years, and contrast them with her present enjoyment of health, you would indeed feel delighted in having been the means of greatly alleviating the sufferings of a fellow creature. (Signed) WILLIAM GALPIN.

The Pills should be used conjointly with the Ointment in most of the following cases:—

Bad Legs	Coco Bay	Contracted and	Lumbago	Scurvy
Bad Breasts	Chiefo-fout	Stiff Joints	Fils	Sore-heads
Burns	Chilblains	E'phantiasis	Rheumatism	Tumours
Bunions	Chapped hands	Fistulas	Scalds	Ulcers
Bite of Mosche	Corns (Soft)	Gout	Sore Nipples	Wounds
toes and Sand	Cancers	Glandular Swell-	Sore-throats	Yaws
		ings	Skin-diseases	

Sold by the Proprietor, 244, Strand, (near Temple Bar,) London; and by all respectable Vendors of Patent Medicines throughout the Civilized World, in Pots and boxes, at 1s. 1d., 2s. 6d., 4s. 6d., 11s., 23s., and 33s. each. There is a very considerable saving in taking the larger sizes.

[N.B. Directions for the guidance of Patients are affixed to each Pot or Box.



**STOCK OF MUSICAL INSTRUMENTS,***Especially adapted to the Country Trade;***ABOUT 2,500 ENGRAVED MUSIC PLATES.**

**PUTTICK & SIMPSON**, Auctioneers of Literary Property, will sell by Auction at their Great Room, 191, Piccadilly, on **WEDNESDAY, JUNE 23**, and following day, the Stock of the late Mr. Phillips, Musical Instrument dealer of Whitechapel-road, comprising nearly 200 Violins and Tenors, upwards of 100 Clarionets, Brass Instruments, Flutes, Flageolets, Accordions, 17 reams of ruled Music Paper, a large assortment of Bows, Strings, Pegs, Bridges, and miscellaneous stock, especially adapted to the requirements of the country trade; also, 2,500 Engraved Music Plates, from the catalogue of a London publisher, including some popular compositions by eminent composers. Catalogues may be had, or will be sent on receipt of two stamps.

**MUSICAL LIBRARY OF VINCENT NOVELLO, ESQ.**

**PUTTICK & SIMPSON**, Auctioneers of Literary Property, will sell by Auction at their Great Room, 191, Piccadilly, on **FRIDAY, JUNE 25**, and following day, the extensive and valuable Musical Library of that distinguished musician, Vincent Novello, Esq., comprising valuable printed and manuscript works, and including a large part of the valuable Library of the celebrated Dragonette (left by to Mr. Novello). Catalogues will be ready in a few days.

**THE LONDON PSALMIST.**

**A MUSIC BOOK and PSALM and HYMN BOOK** bound together, with instructions how to learn to sing upon a proper system, the words selected by the Rev. W. J. Hall, M.A., the Music harmonised by A. J. S. Moxley, and the whole work arranged for the use of Choirs and Congregations by Joseph Surman, Founder of the Exeter Hall Oratorios.

"The most convenient and ingenious arrangement that has yet been issued,"—*Illustrated London News*.

"One of the best and most useful books that we have ever seen,"—*Christian Times*.

"The arrangement is simple, and yet musician like; every 'part' being a melody,"—*Manchester Guardian*.

"The plan of placing the music above the words, each in its separate department on the same page, is excellent,"—*Musical World*.

"The contrivance is at once ingenious, simple, novel, and effective,"—*Literary Times*.

"A few copies judiciously distributed among a congregation would altogether raise the tone of church music,"—*Ladies' Cabinet*.

London: Published by J. SURMAN, 9, Exeter Hall, where a List of Prices varying from 4s. to 21s., and specimens of the work, may be obtained, also of all respectable Music and Book Sellers.

**MARCHE HONGROISE DE FAUST,**

**AS** performed at the Sixth Concert of the New Philharmonic Society, composed and arranged for Pianoforte by Hector Berlioz, is now published at

Cramer, Beale and Co.'s, 201, Regent-street.

**NEW PIANOFORTE DUETS.**

**DOHLER'S** Norma, Schulz's Wedding Polka, Cooper's Birthday March, Schulz's Pas Redouble, Rosellen, Deux Airs, book 1 and 2.

Cramer, Beale, and Co., 201, Regent-street.

**SCHOTT & CO.'S NEW PUBLICATIONS.**

<i>Sainton, Prosper.</i>	Thème Italien varié; Solo for the Violin, with Accompaniment for Piano	4s. 0d.
<i>Vieuxtemps, H.</i>	6 Diversissements for Amateurs on Russian favourite melodies, for Violin, with Accompaniment for Piano	8s. 0d.
	No. 1, Romance, d'A. Goussier	3s. 0d.
	" 2, Le Rossignol, d'A. Alabieff	3s. 0d.
	" 3, Romance, d'A. Dargomijsky	3s. 0d.
	" 4, " du Comte Michel Wielhorsky	4s. 0d.
	" 5, Chanson russe	3s. 6d.
	" 6, Deux Chansons russes	3s. 6d.
<i>Beethoven, L. van.</i>	The 8th or Grand Choral Symphony, full score, German edition, in Quarto	29s. 6d.
	Vocal and Orchestra Parts	27s. 0d.
	At Schott and Co.'s, 89, St. James's-street.	

**NEW PORTRAITS OF****HANDEL, MOZART, BEETHOVEN & MENDELSSOHN.**

**MESSRS. BOOSEY** have just published Four uniform and beautifully executed Portraits of these great masters, taken from the most authentic subjects, and drawn on stone by highly talented artists. Size, 25 in. by 20 in. Price 6s. each, or 21s. the set.

T. Boosey & Co., 28, Holles-street.

**MR. BRINLEY RICHARDS**

Has the honour to announce that the

**THIRD PERFORMANCE OF CLASSICAL AND MODERN**

**PIANOFORTE MUSIC,**

Will take place

**AT THE HANOVER SQUARE ROOMS,**

ON WEDNESDAY EVENING, JUNE 16.

VOCALISTS:—

**MIDLE JETTY DE TREFFZ,**

**MISS BIRCH AND MISS DOLBY, MADAME MACFARREN.**

**M. R. S W I F T.**

**PIANOFORTE, MISS ARABELLA GODDARD & MR. RICHARDS.**

**MONSIEURS SAINTON AND PIATTI.**

**SIGNOR BOTTESINI.**

**Conductors, MR. G. A. OSBORNE and MR. AGUILAR.**

Single Tickets, Seven Shillings. Reserved Seats, Half-a-Guinea.

**MESSRS. BINFIELD**

**RESPECTFULLY** announce that the **FOURTH and LAST RECITATION MUSICALE** of their second season will take place at WILLIS'S ROOMS, on **THURSDAY, JUNE 17th**, at Three o'clock, under distinguished patronage. Tickets and programmes at the principal Music-warehouses.

**MADAME VERDAVAINNE**

**HAS** the honour to announce that her **MORNING CONCERT** will take place at the **HANOVER SQUARE ROOMS**, on **THURSDAY, JUNE 17th, 1852**, when she will perform Beethoven's grand Sonata (op 47), Bertini's first Sextet and Thalberg's grand Fantasia on Don Pasquale. Vocalists: Mad. Clara Novello, Miss Lascelles, Miss Ursula Barclay, Mad. Lemaire, Mr. Frank Bodin. Instrumentalists: Messrs. H. Blagrove, Clementi, R. Blagrove, Aylward, Ch. Severn, Ap Thomas, Tournour, and Mad. Verdavainne. Conductor: Mr. Aguilar. Tickets 10s. 6d., reserved seats 15s. each, to be had of Mad. Verdavainne, 17, Rutland-street, Regent's-park, and at the principal music-sellers.

HANOVER-SQUARE ROOMS.

**MISS BINFIELD WILLIAMS**

**BEGS** to announce that she will give a **MORNING CONCERT** on **FRIDAY, JUNE 18th**, when she will be assisted by artists of eminence, vocal and instrumental. Tickets, 5s. each; Reserved Seats, 7s.; to be had of Miss Binfield Williams, 32, Upper Norton-street, Portland-place; and at the Hanover-square Rooms.

**HUNGARIAN MUSICAL COMPANY.**

**THE** above Company will perform for this week only at the **PRINCESS'S CONCERT ROOMS**, Oxford-street.

Stalls, 3s.; Unreserved Seats, 2s.; Promenade, 1s. Places and plans of seats at Box Office, open from 11 to 4, and places may be secured at Messrs. Mitchell's, Sams', Ebers', Allcroft's; Keith's, Cheapside; Pentum's, Strand; Cramer's, Wessel's, &c. Morning Performances will take place every Wednesday and Friday, at half-past Two precisely.

The only authorised Edition of the Music performed by the Hungarian Company is published by H. Distin, Cranbourne-street, and may be had at the doors of the Rooms.

**BEETHOVEN QUARTETT SOCIETY.**

**MR. VIEUXTEMPS** will play at the **SIXTH and LAST MEETING**, on **WEDNESDAY EVENING, JUNE 16th**, when he will introduce a **CIACCONA** for Violin Solo, Sebastian Bach; Quartetts, No. 5, Beethoven; No. 3, Mendelssohn; Sonata, Pianoforte, op. 110. Executants—Messrs. Vieuxtemps, Pollitzer, Hill, Rousselot, and Mdls. Moulin (from Paris). Tickets, &c., at Messrs. Rousselot and Co.'s, 66, Conduit-street, Regent-street.

**SIGNOR GIULIO REGONDI**

**HAS** the honour to announce that his **SECOND and LAST MATINEE MUSICALE** will take place at the New Beethoven Rooms, on **SATURDAY next, June 19th, 1852**, to commence at half-past two o'clock, on which occasion he will be assisted by the following eminent vocal and instrumental artists:—Vocalists—Madame Macfarren, Signor Marras, and Mr. Whitworth. Instrumentalists—Pianoforte, Mr. Salaman; concertinas, Mr. R. Blagrove and Signor Giulio Regondi; guitar, Signor Giulio Regondi. Conductor, M. Frelon.—Subscription Tickets, 12s.; Single Tickets, 7s. 6d. each; may be had at all the principal Music-warehouses, and of Signor Giulio Regondi, 58, Albany-street, Regent's Park.

**MADAME DE LOZANO'S**

**MORNING CONCERT** on **WEDNESDAY, 16th inst.**, at Two o'clock; assisted by Madame Garcia, Miss Hermann, Herr Staudigl, Mr. Demunck, Herr Laub, Herr Kuhe, Mr. Tournour. Madame de Lozano will sing (by general request), besides other Arias, some of her most admired Spanish Songs. Reserved Seats only to be had at her residence, 12, Upper Ebury-street, Eaton-square; Single and Family Unreserved Seats at the Music-sellers.

**HERR JOSEPH JOACHIM**

**BEGS** to announce that he will give a **GRAND EVENING** CONCERT with **FULL ORCHESTRA**, on **FRIDAY, JUNE 25<sup>th</sup>**, at the **QUEEN'S CONCERT ROOMS, Hanover-square**. When he will perform Beethoven's **Grand Violin Concerto**, and several new compositions of his own, assisted by the following eminent artists:—Vocalists: Miss Dolby, Herr Reichart, and Herr Von der Osten; Instrumentalists: Violin, Herr Joachim; Pianoforte, Herr Pauer, and Mlle. Claus. Tickets, Half-a-Guinea; Reserved Seats, 15s. To be had of Herr Joachim, 6, Down-street, Piccadilly; Cramer and Co., Regent-street; Ewer and Co., Newgate-street; and of all the principal Musiciansellers.

**THE ENGLISH GLEE AND MADRIGAL UNION,**

at **WILLIS'S ROOMS, ST. JAMES'S.**

**UNDER THE PATRONAGE OF HER MOST GRACIOUS MAJESTY THE QUEEN**.—Mrs. Endersby, Miss M. Williams, Mr. Lockett, Mr. Hobbs, and Mr. R. H. Phillips, assisted by Mr. T. Young and Mr. H. Barnby, beg to announce the **SECOND CONCERT** will take place on **MONDAY, JUNE 14<sup>th</sup>**. All communications to be addressed to **MISS M. WILLIAMS, 35, Hart-street, Bloomsbury**.

Agents, Addison & Hoffer, 210, Regent-street, and Cramer & Co., 201, Regent-street.

**THE ENGLISH GLEE AND MADRIGAL UNION,**

**ST JAMES'S THEATRE.**

**THE** above Union, having been re-constructed, will, in connection with Mr. Francis and Mr. Land, include the eminent services of Miss Louisa Pyne, Miss Dolby, Mr. Swift, and Mr. Frank Bodda. The **THIRD CONCERT** of the series will be given on **THURSDAY MORNING NEXT, JUNE 17<sup>th</sup>**, and repeated on Thursday, June 24, being the last concert of the series; commencing at Three o'clock precisely. Stalls, 7s.; Boxes, 4s.; Pit, 3s.; Amphitheatre, 2s. 6d. Boxes, Stalls, and Tickets may be secured at Mr. Mitchell's, Royal Library, 33, Old Bond-street.

E. LAND, Hon. Sec., 5, Foley place.

**MUSICAL UNION,**

**HIS ROYAL HIGHNESS PRINCE ALBERT, 'PATRON'—FIFTH MATINEE, JUNE 15, WILLIS'S ROOMS.** Quintet, 9 flat (Poeth.), Mendelssohn; Fantasia, C minor, pianoforte solo, Mozart; Le Trille du Diable (en quatuor), Tartini; Duet in F, op. 5, piano and violoncello, Beethoven; Prelude and Fugue, E minor, op. 35, Mendelssohn, &c. Executants—Vieuxtemps (his second performance this season), Pollitzer, Oury, Welsh, Piatti. Pianist—Herr Pauer. Tickets, 10s. 6d. each; to be had at Cramer and Co.'s, Regent-street.

J. ELLA, Director.

**HERR MOLIQUE'S**

**FIRST CONCERT** of **CHAMBER MUSIC** will take place at the **NEW BEETHOVEN ROOMS, 27, Queen Anne-street**, on **FRIDAY, 18<sup>th</sup> JUNE**. To commence at half-past Eight o'clock. Vocalist—Miss Stabach. Instrumentalists—Herr Hallé, Signor Piatti, Mons. Mellon, Hill, Herr Molique, and John Carradur, pupil of Herr Molique. Subscription and Triple Tickets, One Guinea each; Single Tickets, Half-a-Guinea each; to be had of Messrs. Cramer and Co., Regent-street; Ewer and Co., Newgate-street; and of Herr Molique, 9, Houghton-place, Amphil-square.

**MISS ARABELLA GODDARD**

**HAS** the honour to announce that her **ANNUAL GRAND EVENING CONCERT** will take place on **WEDNESDAY, JUNE 23<sup>rd</sup>**, at the **QUEEN'S CONCERT ROOMS, HANOVER SQUARE**, assisted by the following eminent artists:—Miss Birch, Madame Macfarren, Miss Eliza Birch, M. Fedor, and Signor della Aste (from the Theatre Royal, Dresden), M. Sainton, Signori Piatti and Bottesini, Mr. Hill, and Miss Arabella Goddard. Conductors, Herr Wm. Kuhe, Mr. Frank Mori, and Signor Biletta. Tickets, Seven Shillings each (numbered seats); Reserved Seats, Half-a-Guinea each; to be had only of Miss Arabella Goddard, 14, Clarendon Villas, Notting Hill; the Single Tickets may be had of all the principal Musiciansellers.

**THEATRE ROYAL, DRURY LANE.**

**MR. SIMS REEVES** has the honour to announce that **HIS BENEFIT** will take place on **MONDAY, JUNE 14<sup>th</sup>**, on which occasion will be presented, Bellini's celebrated opera, **LA SONNAMBULA**; principal characters, Amina, Madame Clara Novello, her first appearance in that character in England, Miss Julie Hadden, Mrs. Hughes, Mr. F. Bodda, and Mr. Sims Reeves. To conclude with the **BEGGAR'S OPERA**, principal characters by Mrs. Sims Reeves, Miss Harland, and Mrs. Angel. Messrs. G. Cooke, H. Horncastle, Angel, and Beale, and Mr. Sims Reeves. Conductor, Benedict, his first appearance since his return from America.

Private Boxes, Stalls, and Tickets may be had of Mr. Sims Reeves, 123, Gloucester-terrace, Hyde Park; at the Box-office; and at Mr. Alcott's, 15, New Bond-street, next to Long's Hotel. Dress Circle, 6s.; Boxes, 4s.; Pit, 2s. 6d.; Gallery, 1s.

**MENDELSSOHN'S SINFONIA IN A MAJOR**  
**WILL BE PERFORMED AT**

**MESSRS. A. MELLON, R. S. PRATTEN and HAUSMANN'S** **GRAND ORCHESTRAL CONCERT** will take place at the **HANOVER SQUARE ROOMS, on THURSDAY MORNING NEXT, JUNE 14<sup>th</sup>**. Vocalists: Miss Louisa Pyne, Mlle. Jetty de Treffé, Herr Reichart, and Herr Staudigl. Violin, Signor Sivori. Flute, Mr. R. S. Pratten. Pianoforte, Mr. Edward Bache. Violoncello, Mr. Hausmann. Leader, Mr. H. Blagrove. Conductor, Mr. Alfred Mellon. Tickets, 7s. each; Reserved Seats, 10s. 6d.; to be had of Messrs. Mellon and Hausmann, 134, Long Acre; Mr. Pratten, 10, Robert-street, Hampstead-road, and of the principal Musiciansellers.

**PHILHARMONIC SOCIETY.**

**THE** subscribers and the public are respectfully informed that the **SEVENTH CONCERT** will take place on **MONDAY EVENING NEXT, the 14<sup>th</sup> inst.**, at the **HANOVER SQUARE ROOMS**. Programme:—Mendelssohn in G minor, Mozart; Concerto in G, pianoforte, Herr Pauer, Beethoven; Overture, Oberon, Weber; Sonata in D, Beethoven; Concerto in G, violin, Mr. Cooper, Spohr; Overture, Solennelle, Ries. Vocal performers:—Madame Castellan, Signor Gardoni, and Herr Formas. Conductor, Mr. Costa. To commence at Eight o'clock. Subscription for the season, £4 4s.; Single Tickets, £1 1s.; Double Tickets, £1 10s.; Triple Tickets, £2 5s.; to be had at Messrs. Addison and Co.'s, 210, Regent-street.

**HUNGARIAN MUSICAL COMPANY.**

**A GRAND FANCY DRESS BALL** will be given on **THURSDAY EVENING, JUNE 17<sup>th</sup>**, to commence at Ten o'clock. Admission, Double Ticket, 10s.; Gentlemen's, 7s. 6d.; Lady's, 5s.

Refreshments by a first rate artist. Tickets may be obtained of Messrs. Cramer, Chappel, Leader & Cook, Wessel, Olivier, Old Bond-street; Olivier, New Bond-street; Distin, Campbell & Ransford, Keith & Prowse, Fentum, Haite & Co., Dix & Co., and the principal Musiciansellers.

**MADMOISELLE CLAUSS**

**HAS** the honour to announce that she will give a **RECITAL** of **CLASSICAL and MODERN PIANOFORTE MUSIC**, at **WILLIS'S ROOMS, King-street, St. James's**, on **SATURDAY NEXT, JUNE 19<sup>th</sup>, 1852**, to commence at half-past Two o'clock precisely. Vocalists—Mlle. Clara Novello, Herr Reichart, and Herr Staudigl. Instrumentalists—Pianoforte, Mlle. Claus; Violin, Herr Joachim; Violoncello, Signor Piatti. Conductor, Mr. Frank Mori. Reserved Seats, 15s.; Tickets, 10s. 6d. each; may be had at all the principal Music-warehouses, and at Messrs. Cramer, Beale, and Co.'s, Regent-street.

**MR. G. A. OSBORNE**

**HAS** the honour to announce that his **ANNUAL MATINEE** of **CLASSICAL and MODERN CHAMBER MUSIC** will take place at the **HANOVER SQUARE ROOMS, on MONDAY, JUNE 14<sup>th</sup>**, to commence at Three o'clock precisely. Mr. Osborne will perform a MS. Sonata, for pianoforte and violoncello, with Signor Piatti; a Concerto in D, for pianoforte and violin, with Signor Sivori; a Trio, by Beethoven, with Signori Sivori and Piatti; and a few of his latest pianoforte compositions, assisted by Miss Louisa Pyne. Single Tickets, 7s. each; Reserved Seats, Half-a-Guinea; Family Tickets (admitting three to reserved seats), One Guinea; may be obtained at all the principal Music-warehouses, and of Mr. G. A. Osborne, 33, Devonshire-street, Portland place.

**MADAME PLEYEL**

**HAS** the honour to announce that her **SECOND GRAND MATINEE MUSICALE** will take place at **WILLIS'S ROOMS, on THURSDAY, JUNE 24<sup>th</sup>**, to commence at half-past Two o'clock precisely. Full particulars will be shortly announced. Reserved Seats, 15s. each; Tickets, 10s. 6d. each, may be had at all the principal Music-warehouses, and at Cramer, Beale, and Co.'s, Regent-street, and Robert W. Olivier, 19, Old Bond-street, Piccadilly.

**M. MAGNUS**

**HAS** the honour to announce that he will give his **GRAND MATINEE MUSICALE** at the **Hanover-square Rooms, on WEDNESDAY, June 16<sup>th</sup>, 1852**, to commence at two o'clock precisely, on which occasion he will be assisted by the following eminent vocal and instrumental artists:—Vocalists—Messdames Evelina Garcia, Lambra, Ley, Hill, and Macfarren, Messrs. Wrighton, Calcagno, and Fedor. Instrumentalists—Pianoforte, M. Magnus; orgue & percussion, M. Frelon; concertina, Sig. Giulio Regondi; violin, Herr Jansa; violoncello, M. F. de Munk; contra-basso, Sig. Bottesini. Conductors, M. Frelon, et Ad. Schimon. Tickets, 7s. each; Reserved Seats, half-a-guinea; Family Tickets, to admit four, one guinea; may be had at all the principal Music-warehouses, and of M. Magnus, 70, Regent-street.

Printed and Published for the Proprietor by **MICHAEL SAMUEL MYERS**, of No. 3, Studley Villas, Studley Road, Clapham Road, in the parish of Lambeth, at the office of Myers & Co., 22, Tavistock Street, Covent Garden, in the parish of St. Paul, where all communications for the Editor are to be addressed, post paid. To be had of G. Purkiss, Dean Street 8-10; Allen, Warwick Lane; Vickers, Holywell Street, and at all Booksellers.—Saturday, June 12, 1852.